First day on the GTW • Bold 1960's EMD artwork

WIN A LUXURY TRAIN ADVENTURE, PAGE 14

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THE GOLDEN YEARS OF RAILROADING

Spring 2008
DISPLAY UNTIL MAY 5, 2008

From the Publishers of TRAINS Magazine

Last hours of N&W steam

Pacific Electric from the inside

Night ride on a C&NW 4-8-4

PLUS

Birmingham in color

Rutland night magic

Fireman Sam Noe with N&W 2123, Matewan, W.Va., February 1960

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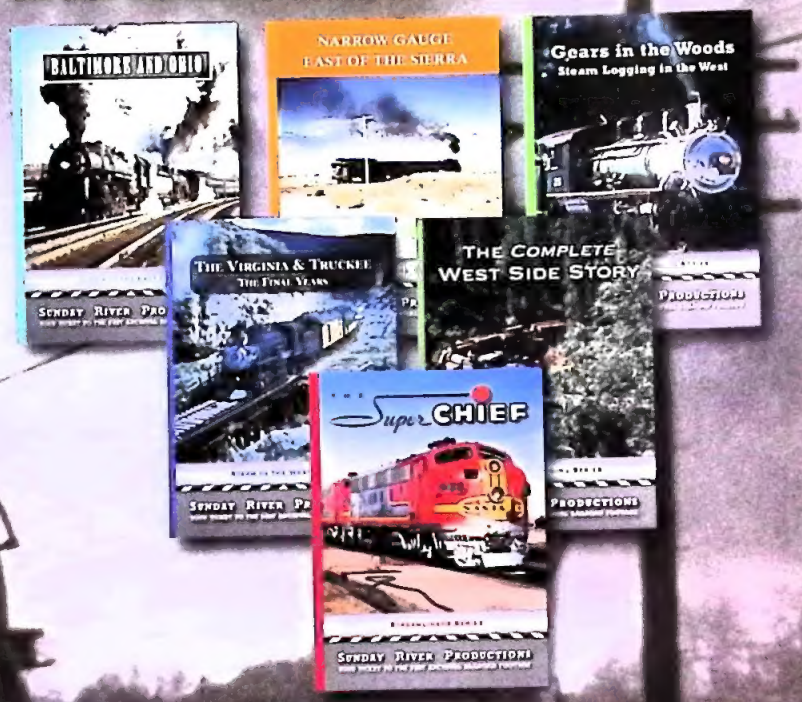

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Editor's Page

The human side of railroading

In our fascination with the mechanical aspects of railroading, it's easy to overlook the human side of the business. But of course, it's *people* who made the wheels go 'round—and made the wheels and the rails and created the whole wonderful world of railroading. Several stories in this issue remind us of this.

Beginning on page 20, Larry Fellure recalls time he spent with Norfolk & Western men, particularly fireman Sam Noe, during the last weeks of steam.

Although he wasn't a railroad employee, artist Tom Fawell, profiled on pages 30-35, made a memorable impression on railroaders and fans alike with his bold paintings for Electro-Motive advertisements.

On pages 36-43, photographer Stan Kistler recounts the life and career of his friend Harold Stewart, who spent a remarkable 52 years with the Pacific Electric, Southern Pacific, and Union Pacific.

Railroaders Bob Janz (Chicago & North Western, pages 62-67) and Chuck Geletzke (Grand Trunk Western, 72-77) look back on experiences—some exhilarating, some demoralizing, all memorable—they had soon after hiring out on their respective roads.

Larry K. Fellure

Engineer F. R. Green was one of the men who kept the N&W going in 1960.

Finally, on pages 78-79 we introduce a new section of the magazine devoted to railroaders: "Workin' on the Railroad." In each issue, we'll present in this space one or more photographs of railroad employees. This time, we spotlight commuter-coach maintainers, just one of the hundreds of job categories found on railroads during the classic era.

Robert S. McGonigal

Classic Trains

THE GOLDEN YEARS OF RAILROADING

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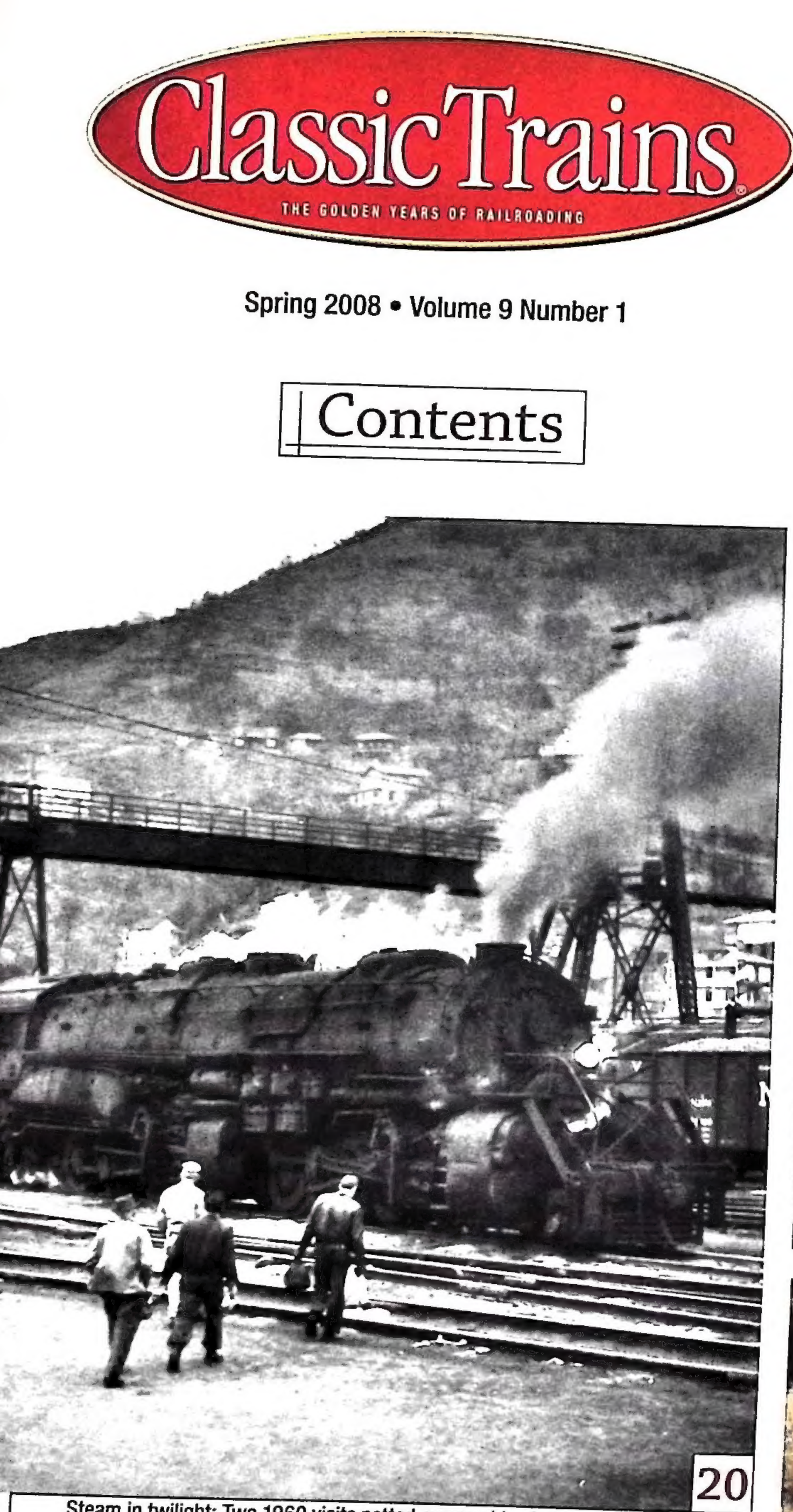

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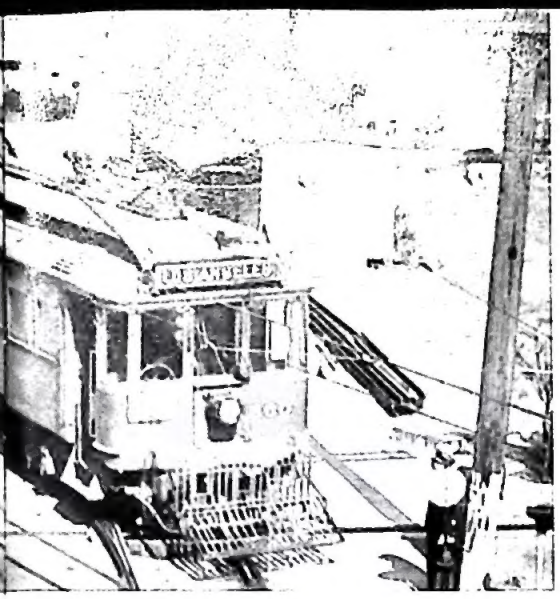
Steam in twilight: Two 1960 visits netted memorable photos . . . and friendships

On the cover: Norfolk & Western fireman Sam Noe and his engine, Y-6 class 2-8-8-2 No. 2123, are at Matewan, W.Va., on February 11, 1960, three months before the end of regular-service steam in the U.S. (see page 20). *Larry K. Fellure photo.*



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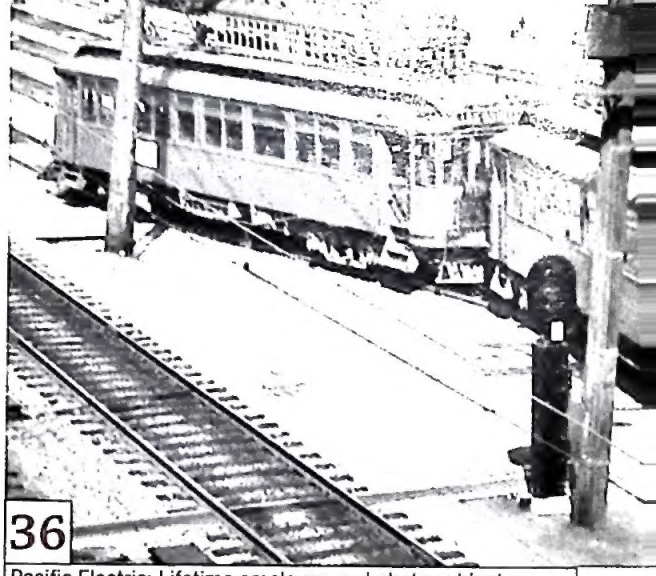

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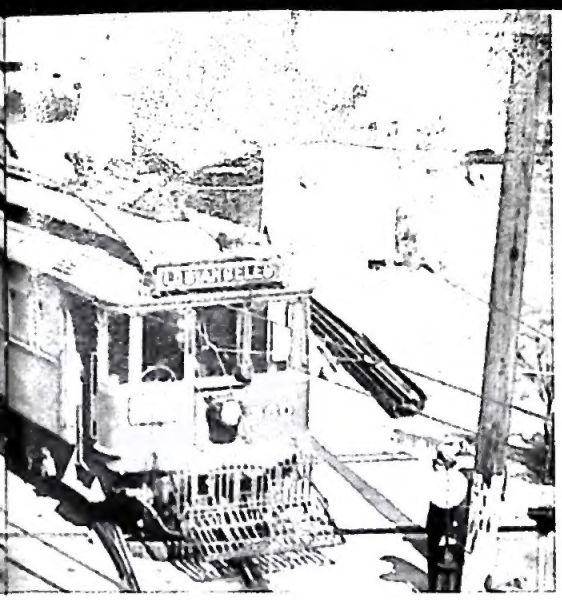

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Contributors

Larry K. Fellure ["Final Weeks of N&W Steam," pages 20-29] is a retired CSX train dispatcher who now works as a steam locomotive engineer at Walt Disney World in Florida (that's him at the throttle of 4-6-0 No. 1, the *Walter E. Disney*). He thanks his old friends Bob Withers and Lloyd Lewis, and his son Larry Jr. He lives in Jacksonville, Fla. This is his first CLASSIC TRAINS byline.

Charles H. Geletzke Jr. ["My First Day on the Railroad," pages 72-77], is in his 41st year of a rail career that has included labor and management positions for Grand Trunk Western, Delray Connecting, Missouri Pacific, and Detroit & Toledo Shore Line (on which he is writing a book). Chuck is a graduate of Central Michigan University, and he served in the Marine Corps and with the Army Reserve's 226th Railway Shop Battalion. He's now an engineer in the Detroit area for GTW. He lives with his wife in Temperance, Mich. This is his second CT byline, after "How to Handle a Caboose, or Not" in Winter 2004.

William E. Hopkins ["B&O's P-1d Pacific," pages 68-71] began photographing steam in 1950 when he realized diesels were starting to take over. In 1953 he hired on as a Machinist Helper with the Washington Terminal Co., his first full-time job. Facing the draft in 1955, he joined the U.S. Marines. After discharge, with dieselization advancing and passenger business on the way down, his former bosses talked him out of a career in railroading. Bill turned to a firefighting career, from which he retired as a captain in the District of Columbia Fire Department in 1988. His photos and articles have appeared in many magazines and books, and he co-authored the book *Western Maryland Railway in the Diesel Era*. He lives with his wife Carolyn in Silver Spring, Md. He thanks former WT Machinist Bernie Galagher for verifying the facts for this, his first article in CLASSIC TRAINS.

J. David Ingles ["One Day at . . . Birmingham, Ala.," pages 48-54], Senior Editor of CLASSIC TRAINS, has photographed trains in Birmingham on only a few occasions, but he was able to help authors Lyle Key and Marv Clemons "fill in some holes" in illustrating their recent book *Birmingham Rails*, on the city's steam-to-diesel transition era.

Bob Janz ["The 'Black Market' and Power for No. 5," pages 62-67] left the Chicago & North Western in 1960 because of a traffic downturn and joined the Chicago Transit Authority as a conductor. He subsequently was a motorman, switchman, traffic supervisor, and instructor before being promoted to management in 1974 as assistant terminal superintendent. He retired as director of rail instruction in 1992. Bob lives in Yorkville, Ill.; this is first CT byline.

Stan Kistler ["Harold Stewart and the Pacific Electric," pages 36-43], of Grass Valley, Calif., is semi-retired from the industrial arts and photography trade. His railroad photos have been widely published, and he was the recipient of the Railway & Locomotive Historical Society's Photography Award in 1996. This is Stan's fourth CT article.

Hal Miller ["Muskogee Roads," pages 16-19] grew up in Oklahoma City, becoming a railfan just too late to experience first-hand his favorite "fallen flags": Rock Island, Katy, and Frisco. A move to Tulsa in the early 1990's awakened him to the Muskogee Group roads, and he developed an appreciation for the system. Hal, formerly Managing Editor of TRAINS, now is the Editor of Kalmbach's hobby trade magazine,

MODEL RETAILER. He thanks Fort Smith (Ark.) natives Louis Marre and Mike Condren for their help; they join Hal in being receptive to helping form a Muskogee Group historical society. This is Hal's first CT byline.

Greg Palumbo ["The Bold Style of Tom Fawell," pages 30-35], a long-standing supporter of railway artwork, is an authority on EMD-related artists. He is often asked to appraise EMD art collections. Greg has been employed by Electro-Motive for 26 years. He resides outside Chicago with his wife and daughter. His articles have appeared in *Vintage Rails* and other publications, but this is his first appearance in CLASSIC TRAINS.

Jim Shaughnessy ["Anatomy of a Night Photo," pages 54-59], whose "Shaughnessy Files" stories now appear in each issue, still shoots train photos, and remains mystified why he hung onto that 1960 list of motels in southern Maine.

John Smatlak ["Red Car Revival," pages 44-47] owns and operates Railway Preservation Resources Inc., a Los Angeles-based consulting firm specializing in heritage trolley projects. He has a long-standing relationship with the Orange Empire Railway Museum, serving as Vice-President, Collections since 1995. John grew up in Chicago, which no doubt influenced his passion for railway history. This is his first CT byline.

William D. Volkmer ["Red Car Revival," pages 44-47] recently retired from a 49-year rail and rail transit career that spanned management positions on the Pennsylvania Railroad, quality assurance of General Electric diesel locomotives, engineering the Boston light rail cars, designing the Miami Metrorail system, and serving on the Metrolink (Los Angeles) light-rail system design team. In this last venue he was with Herzog Transit Services, operator of the Florida Tri-Rail commuter line. Herzog also operates the L.A. Red Car line. This is Bill's first article in CLASSIC TRAINS. ■

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True Color

A quiet corner of the UP

In November 1956, when this photo was made, the big noise on the Union Pacific came from the likes of Big Boys and Challengers, fast and comfortable *City* streamliners, new Geeps and gas turbines. But at a handful of places around the 9,500-mile system, little, shortline-style trains would sally forth each day (or, more accurately for most, "Daily, except Sunday"). Here's one: mixed train 79, just beginning its 3-hour run up the 65-mile branch from Columbus (on the Omaha-Ogden main line) to Spalding, Nebr. Up front is class C-57 2-8-0 No. 430, built by Baldwin in 1900 as a four-cylinder compound; behind the five freight cars is a combine, also from the E. H. Harriman era. We'd give a lot to see the heroic side of the UP in this era, but wouldn't if be fun to spend a lazy day on the Spalding mixed?

Dick Rumbolz photo, Dan Pope collection

DL&W: admired from near and far

Thank you for John Canfield's and Karl Zimmermann's articles in your Winter 2007 issue on the DL&W ["Last 11 Years of the Lackawanna," pages 20-29, and "At Age 100, Hoboken Terminal Looks Better and Better" in "Classics Today," pages 30-31]. As a teen in the 1970's I discovered two things: women and trains, specifically the Lackawanna, from an article on Miss Phoebe Snow in a 1968 issue of *American Heritage* magazine and a photo of a DL&W passenger train in the book *Focus: The Railroad in Transition*.

My whole time in high school, in far-off Lincoln, Nebr., was dedicated to modeling a railroad I'd never seen. I had a full-length model of the *Phoebe Snow* train by the time I graduated. While in the U.S. Navy in February 1982, I spent a cold Saturday evening at Hoboken Terminal on a trip bound for Norfolk, Va.—by train, of course.

Mark D. Budka, Lincoln, Nebr.

I grew up in West Orange, N.J., and so was familiar with this great railroad. On Sunday after church, Dad would pile my two brothers and me into the car and go to Orange to watch the *Phoebe Snow* go thundering by. I went many times to New York with Dad and my uncle, riding the M.U. cars to Hoboken to board the Barclay Street ferry.

James E. Murphy, Clinton, N.J.

Dave Ingles erred in "Phoebe and Her Friends" on page 24, stating the *Phoebe Snow* train name was "shifted by Erie Lackawanna in 1963 to the former Erie Chicago-Hoboken *Lake Cities* service, which lasted until 1966." The name was given to the Chicago-Hoboken *Erie-Lackawanna Limited*, trains 1 and 2, which came off in November 1966. Their Chicago-Hoboken running mates, the *Lake Cities*, trains 5 and 6, soldiered on until early January 1970.

Art House, Gettysburg, Pa.

Short Canada career for FJ&G's car

Jim Shaughnessy's "Mohawk Valley Doodlebug" ["The Shaughnessy Files," pages 66-69] reminded me of when I was researching an article for Bytown Railway Society's *Branchline* magazine in 1993. The subject was Manitoba Hydro's 13-mile Kelsey spur in northern Manitoba, an "access line" from Canadian National's Thicket Subdivision at Mile 255 (from The Pas on the line to Churchill) northwest through the bush to the mighty Nelson River, where Hydro was building the 102-kilowatt Kelsey power dam in the late 1950's.

Allan Dales; Mark A. Perry collection

Lettered "The Manitoba Hydro Electric Board," car 61 sits unused and rusty at remote Kelsey, Man., next to an old heavyweight car in August 1961, its short post-New York service life over.

In April 1960, Manitoba Hydro purchased, through Toronto dealer Andrew Merrilees, the car in the article, the former Fonda, Johnstown & Gloversville Brill model 300 doodlebug 340, to haul workers. At Winnipeg, the car was overhauled, painted a dark green, renumbered 61, and sent up to Kelsey. It suffered a serious engine-room fire on July 1, 1960, though, and was sent back to Winnipeg for repairs. It returned to Kelsey in April 1961 but was shortly withdrawn from service when it was determined the fire had seriously damaged the underframe air-brake piping. The car was left at Kelsey to deteriorate, not cut up until the '70's. The remains weren't moved out of Kelsey to a scrapyard until the late '90's.

When I was doing my research, Manitoba Hydro put me in touch with Allan Dales of Winnipeg, a retired Hydro superintendent who had worked at Kelsey in the early '60's. One snowy evening in January '93, Allan welcomed me into his home and told me that he'd taken some photos of the rail equipment at Kelsey. Expecting small prints, I was pleasantly surprised when he pulled out 10 Kodachrome slides of the ex-FJ&G car and a Mack AB railbus. He was not a railfan. He was merely documenting his place of employment, but he offered me the slides to keep, saying he was thinking about throwing them out. My Christmas surely came a couple of weeks late that season!

Mark A. Perry, Dauphin, Manitoba

Steelers are super, anytime

Thanks to Bill Metzger for his "Super Bowl Sunday on the Santa Fe" [pages 80-83]. As a fellow long-time Pittsburgh Steelers fan, though, I must point out that the Steelers' Super Bowl win over Seattle occurred in 2006, not 2007.

Bernard Byrne, Northfield, Vt.

¶ *Our error, not the author's.—R.S.M.*

A little Cleveland background

Regarding the photo caption on the bottom of page 90 in the "Car Stop" on Cleveland's "Rapid," while the location is East 34th St., the track adjacent to the Rapid is not Nickel Plate but the Cleveland Union Terminal-Erie Railroad connection. The double-track CUT main is out of sight to the right, followed by NKP's two main tracks and four lead tracks, plus NKP's Erie and CUT connections. At the time of the photo, the

Shaker Rapid (and later the CTS service) ran "left-handed" between CUT and the junction east of the East 55th St. stop.

S. H. Lustig, Mayfield Heights, Ohio

Not backstage, but "the Show"

Years ago, a single switcher, of several kept at the local roundhouse, would work the spurs and pull the local freight train, where now one or often two old road-unit GP40's do similar work, 3,000 h.p. vs. 600 or 1,000 h.p. back then. So I enjoyed seeing "Backstage With the Supporting Cast" in "True Color" [pages 8-9]. When I think of Chicago, it is these "10 or more terminal, belt, and industrial common carrier freight lines" that stand out. To me, they are not the "supporting cast," but the "Big Show."

Al Oxley, Kalamazoo, Mich.

I am a retired Conrail engineer, and I took notice of interesting details on the pictured Belt Railway of Chicago GP7 470. Although it had the standard Blomberg trucks, they appear to have friction bearings and packed journal boxes, much the same as the Chicago Short Line SW9 switcher next to it.

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by Bruce G. Moffat ~ Shore Line Dispatch No. 1

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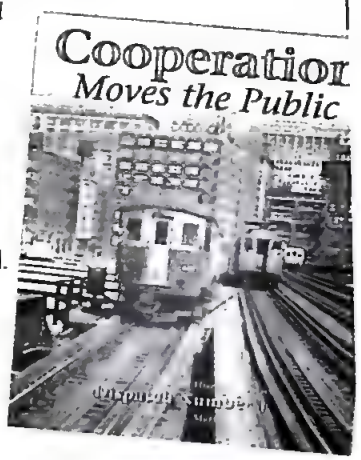

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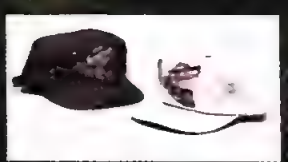

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DL&W: admired from near and far

Thank you for John Canfield's and Karl Zimmermann's articles in your Winter 2007 issue on the DL&W ["Last 11 Years of the Lackawanna," pages 20-29, and "At Age 100, Hoboken Terminal Looks Better and Better" in "Classics Today," pages 30-31]. As a teen in the 1970's I discovered two things: women and trains, specifically the Lackawanna, from an article on Miss Phoebe Snow in a 1968 issue of *American Heritage* magazine and a photo of a DL&W passenger train in the book *Focus: The Railroad in Transition*.

My whole time in high school, in far-off Lincoln, Nebr., was dedicated to modeling a railroad I'd never seen. I had a full-length model of the *Phoebe Snow* train by the time I graduated. While in the U.S. Navy in February 1982, I spent a cold Saturday evening at Hoboken Terminal on a trip bound for Norfolk, Va.—by train, of course.

Mark D. Budka, Lincoln, Nebr.

I grew up in West Orange, N.J., and so was familiar with this great railroad. On Sunday after church, Dad would pile my two brothers and me into the car and go to Orange to watch the *Phoebe Snow* go thundering by. I went many times to New York with Dad and my uncle, riding the M.U. cars to Hoboken to board the Barclay Street ferry.

James E. Murphy, Clinton, N.J.

Dave Ingles erred in "Phoebe and Her Friends" on page 24, stating the *Phoebe Snow* train name was "shifted by Erie Lackawanna in 1963 to the former Erie Chicago-Hoboken *Lake Cities* service, which lasted until 1966." The name was given to the Chicago-Hoboken *Erie-Lackawanna Limited*, trains 1 and 2, which came off in November 1966. Their Chicago-Hoboken running mates, the *Lake Cities*, trains 5 and 6, soldiered on until early January 1970.

Art House, Gettysburg, Pa.

Short Canada career for FJ&G's car

Jim Shaughnessy's "Mohawk Valley Doodlebug" ["The Shaughnessy Files," pages 66-69] reminded me of when I was researching an article for Bytown Railway Society's *Branchline* magazine in 1993. The subject was Manitoba Hydro's 13-mile Kelsey spur in northern Manitoba, an "access line" from Canadian National's Thicket Subdivision at Mile 255 (from The Pas on the line to Churchill) northwest through the bush to the mighty Nelson River, where Hydro was building the 102-kilowatt Kelsey power dam in the late 1950's.

Allan Dales; Mark A. Perry collection

Lettered "The Manitoba Hydro Electric Board," car 61 sits unused and rusty at remote Kelsey, Man., next to an old heavyweight car in August 1961, its short post-New York service life over.

In April 1960, Manitoba Hydro purchased, through Toronto dealer Andrew Merrilees, the car in the article, the former Fonda, Johnstown & Gloversville Brill model 300 doodlebug 340, to haul workers. At Winnipeg, the car was overhauled, painted a dark green, renumbered 61, and sent up to Kelsey. It suffered a serious engine-room fire on July 1, 1960, though, and was sent back to Winnipeg for repairs. It returned to Kelsey in April 1961 but was shortly withdrawn from service when it was determined the fire had seriously damaged the underframe air-brake piping. The car was left at Kelsey to deteriorate, not cut up until the '70's. The remains weren't moved out of Kelsey to a scrapyard until the late '90's.

When I was doing my research, Manitoba Hydro put me in touch with Allan Dales of Winnipeg, a retired Hydro superintendent who had worked at Kelsey in the early '60's. One snowy evening in January '93, Allan welcomed me into his home and told me that he'd taken some photos of the rail equipment at Kelsey. Expecting small prints, I was pleasantly surprised when he pulled out 10 Kodachrome slides of the ex-FJ&G car and a Mack AB railbus. He was not a railfan. He was merely documenting his place of employment, but he offered me the slides to keep, saying he was thinking about throwing them out. My Christmas surely came a couple of weeks late that season!

Mark A. Perry, Dauphin, Manitoba

Steelers are super, anytime

Thanks to Bill Metzger for his "Super Bowl Sunday on the Santa Fe" [pages 80-83]. As a fellow long-time Pittsburgh Steelers fan, though, I must point out that the Steelers' Super Bowl win over Seattle occurred in 2006, not 2007.

Bernard Byrne, Northfield, Vt.

¶ *Our error, not the author's.—R.S.M.*

A little Cleveland background

Regarding the photo caption on the bottom of page 90 in the "Car Stop" on Cleveland's "Rapid," while the location is East 34th St., the track adjacent to the Rapid is not Nickel Plate but the Cleveland Union Terminal-Erie Railroad connection. The double-track CUT main is out of sight to the right, followed by NKP's two main tracks and four lead tracks, plus NKP's Erie and CUT connections. At the time of the photo, the

Shaker Rapid (and later the CTS service) ran "left-handed" between CUT and the junction east of the East 55th St. stop.

S. H. Lustig, Mayfield Heights, Ohio

Not backstage, but "the Show"

Years ago, a single switcher, of several kept at the local roundhouse, would work the spurs and pull the local freight train, where now one or often two old road-unit GP40's do similar work, 3,000 h.p. vs. 600 or 1,000 h.p. back then. So I enjoyed seeing "Backstage With the Supporting Cast" in "True Color" [pages 8-9]. When I think of Chicago, it is these "10 or more terminal, belt, and industrial common carrier freight lines" that stand out. To me, they are not the "supporting cast," but the "Big Show."

Al Oxley, Kalamazoo, Mich.

I am a retired Conrail engineer, and I took notice of interesting details on the pictured Belt Railway of Chicago GP7 470. Although it had the standard Blomberg trucks, they appear to have friction bearings and packed journal boxes, much the same as the Chicago Short Line SW9 switcher next to it.

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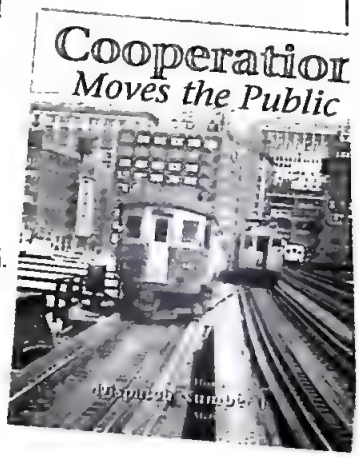

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Fast Mail

West Coast Champion (or, after the Florida East Coast strike in 1963, the rerouted *City of Miami, East Coast Champion,* or *South Wind*). There was no fast Atlanta-Orlando train like the *Comet*.

Thankfully, the "Colored" coaches, separate waiting rooms, and segregated diners and lounge cars were history on most southern roads by this time, and we black students were finally able to enjoy all the amenities these classic trains had to offer. In fact, we were in "railroad heaven" when partying with white students from Emory, Georgia Tech, Georgia State, and Agnes Scott on trains which offered the only integrated public accommodations in the South prior to passage of the Civil Rights Act in 1964.

I miss all those beautiful streamlined trains which rocked my world and defined my place in the sun, but I'm still on the trains, as an Amtrak conductor.

Sam Jennings, Orlando, Fla.

Although I grew up in Atlanta, I was not introduced to the *Silver Comet* until I began attending the University of Georgia at Athens in September 1965. By then the E4's and E6's had been replaced by the SDP35's, though the *Comet* was still a 10-car train pulled by two "elephant-style" later-model E units.

I never saw an SDP35 on the *Comet* east of Atlanta. It would change power at Terminal Station, with the unit off No. 3 making the Birmingham round trip. The *Comet* was also a piggyback train, with cars picked up at Howells Yard leaving Atlanta. After the *Comet* was discontinued, the piggyback continued to run, pulled by E units. The next employee timetable carded the train as No. 275, but the crews still jokingly called it the Comet.

George Harwood, Tampa, Fla.

The photo on page 74 of the two SAL E8's in the "citrus scheme" probably is No. 6 ready to leave Atlanta, not the *Silver Comet.* No. 6 left in early afternoon and normally was heavy with head-end cars, while the *Comet* only had one mail car east of Atlanta. In the diesel roster on that page, the first E4's—three A-B-A sets—should be shown as being obtained in 1938, for the *Orange Blossom Special*'s 1938-39 winter season. SAL bought an additional E4A for the *Silver Meteor,* which was inaugurated in February 1939 as a seven-car coach streamliner.

David W. Salter, Lone Tree, Colo.

¶ *The Atlanta train could well be No. 6. The slide mount is totally lacking of any caption information or photographer identification.—J.D.I.*

Youngest Milwaukee "trainman"?

Two Milwaukee Road photos in Kevin Keefe's fine "The Passenger Trains of Jim Scribbins" [pages 36-45] brought back poignant memories of 60 years ago: motor car 5930 at Brookfield, Wis. [page 37], and the passenger extra at Palmyra [page 40]. My dad, Ben Eller Sr., was agent at Palmyra, so I "rode the pass" and at age 12 may have been the youngest "trainman" on the railroad. I rode Nos. 8 and 7 into Milwaukee to get braces on my teeth, and after the first few bimonthly trips, I got familiar with the stops and times; somehow I talked Conductor "Paddy" Smith into letting me "throw the stool" [stepbox] and call out the stations. I also "trained" under conductors "Chick" Knight and Bill Warren. Dad then bid into the agent-telegrapher job at Richland Center, giving me a new set of trains to ride.

Bruce Eller, Lyons, Colo.

Boyhood playtime in Sapulpa

J. David Ingles' "One Day at . . . Sapulpa, Okla." [pages 46-49] brought back lots of memories. My grandmother and aunt lived there in the late 1950's, and during long afternoons around the holidays, as the adults talked on, my brother and I would wander over to the Frisco station and poke around, so the late-afternoon light in Dave's photos looks just right. Locals referred to the station as "the Harvey House," harking to when the railroad was part of the Santa Fe, though by my time, only one corner of the big building was in use as a waiting room. When the magnificent station met the wrecking ball not long after Dave's visit, I kept a brick from its platform; it still serves as a doorstop.

I boarded my first passenger train, Frisco's *Meteor* for Oklahoma City, at Tulsa Union Depot (not "Station"). The lead ticket agent was a good friend of my father's.

Paul Hart, San Antonio, Texas

I enjoyed another one of Dave Ingles' travel stories even more than usual since it was about my home state. The map needs a small correction: The line running east from Perry to Tulsa is labeled ATSF, but it was a Frisco line.

During a May 2003 visit to Tulsa, a friend, Ed Ferris, drove me to a business along the BNSF main line, got permission from someone inside, then led me to a nearby abandoned spur, where parked in the trees on the half-sunken track was Frisco X81, the sister brake sled to the pictured X82 on page 48!

John Mallory, Ponca City, Okla.

Dave Ingles' story about what took him to Sapulpa reminded me of many of my own youthful railfan romps back in the '60's, but that "unnamed" B&O train 12 he mentioned on page 49 did have a name: *Metropolitan Special*. Over the years, I rode its coaches over its entire St. Louis-Washington, D.C., route.

Bob Withers, Huntington, W.Va.

A slow bullet by any name

Thanks to Kevin Holland's Newfoundland Railway story ["Fallen Flags Remembered," pages 16-19], I learned more about the *Overland Limited*, which my late father would mention when he was telling stories about his experiences in Newfoundland with the U.S. Army Air Forces during World War II.

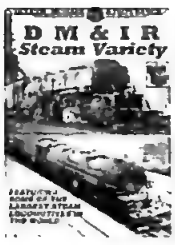
He was one sergeant among the thousands of men stationed at Gander and Harmon Field to operate radio beacons and service the bombers and transports flying between the U.S. and England. Space in an aircraft was beyond priceless, and many of the "roads" were two rutted tracks meandering through the countryside, so land travel was by rail. My father grew up in DeKalb, Ill., on the Chicago & North Western main line, and while dating my mother they traveled from her home in suburban Brookfield to Chicago on the busy Burlington. So for him and many of the other Americans, probably all young men impatient to enjoy their leave in small towns like Cornerbrook, the "Newfie Bullet" was a change of pace and probably a bit frustrating. While he had fond memories of Newfoundland and its people, he always mentioned the train with something between a snort and a chuckle, saying it never seemed to go faster than 25 mph. He always called it the "Newfie Bullet," but thanks to this article, I now know this train had a real name.

Al Miller, Duluth, Minn.

Got a comment or correction? Write us at Fast Mail, CLASSIC TRAINS, P.O. Box 1612, Waukesha, WI 53187-1612; e-mail: fastmail@classictrainsmag.com. Letters may be edited for length and clarity.

Vintage Power from Greg Scholl Video Productions

DM&IR STEAM VARIETY



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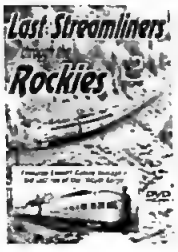

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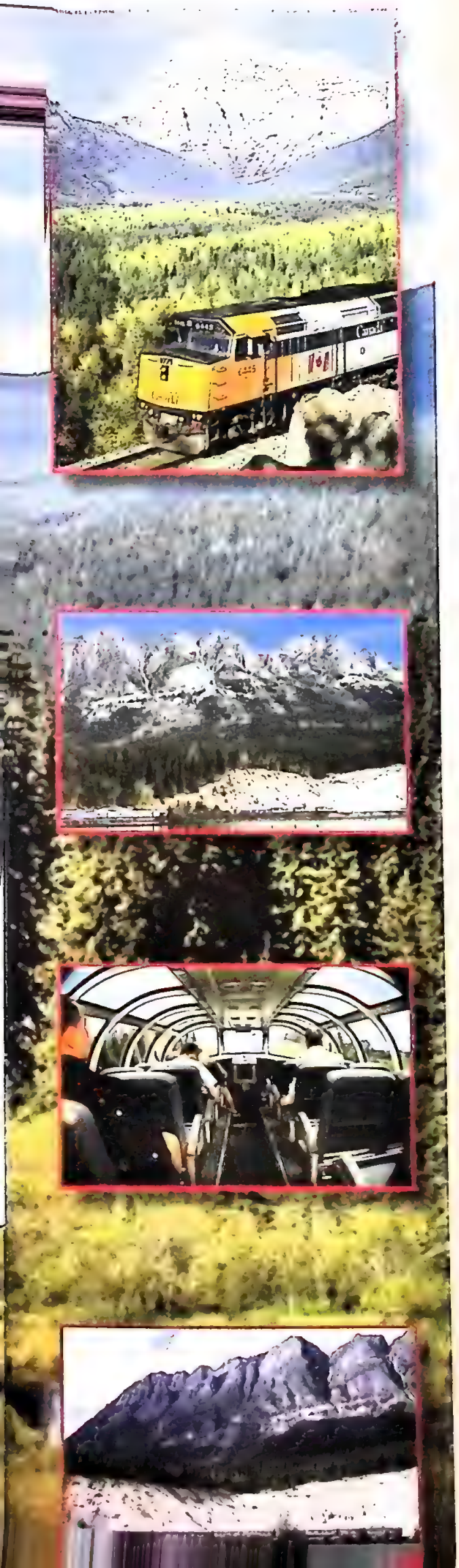

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The Muskogee Roads: a four-state empire

This obscure Oklahoma-based conglomerate lived and died by what it extracted from the ground

If you were asked to name two Class 1 railroads established after 1900 to serve coal interests, could you do it? Easy, right? Not so fast—they served Kansas, Oklahoma, Arkansas, and Texas, a region famous for producing black gold but not for the mining of black diamonds.

Katy (MKT) isn't one—it was well-established by the time these two came on the scene. The correct responses are Midland Valley Railroad and Kansas, Oklahoma & Gulf Railway, which are almost as obscure as the third pike that formed the Muskogee Company, the Oklahoma City-Ada-Atoka Railway.

Of all the U.S. carriers that would attain Class 1 status, Midland Valley was one of the last to be built, incorporated in Arkansas in summer 1903. MV's mission was to tap the bituminous coal fields of the western part of the state and eastern Indian Territory (Oklahoma would become the 46th state in 1907). Construction started at Greenwood, Ark., and reached Muskogee, I.T., by 1904. The town, later made (in)famous in song by Merle Haggard, became the railroad's headquarters and shop site.

After gaining trackage rights over the St. Louis-San Francisco (Frisco) on the east end from Rock Island, I.T., north to Fort Smith, Ark., construction proceeded northwest from Muskogee to Tulsa.

Everyone wanted to get in on the oil action around "Tulsey Town." The Frisco had held sway at the Arkansas River settlement since it built to Tulsa in 1882. The Katy arrived in 1903 and the Atchison, Topeka & Santa Fe in 1905—21 years after one of its chief engineers had dismissed the location as "not suitable for a large town."

Louis A. Marre; Hal Miller collection

J. David Ingles collection

Engineer Richard Skinner rides Midland Valley GP9M 153 (top) on August 28, 1962, as the local from Fort Smith crosses the KCS at Panama, Okla. After MoPac took over, Muskogee Group units were renumbered; note the painted-on emblem on F7A 847 in the undated photo above.

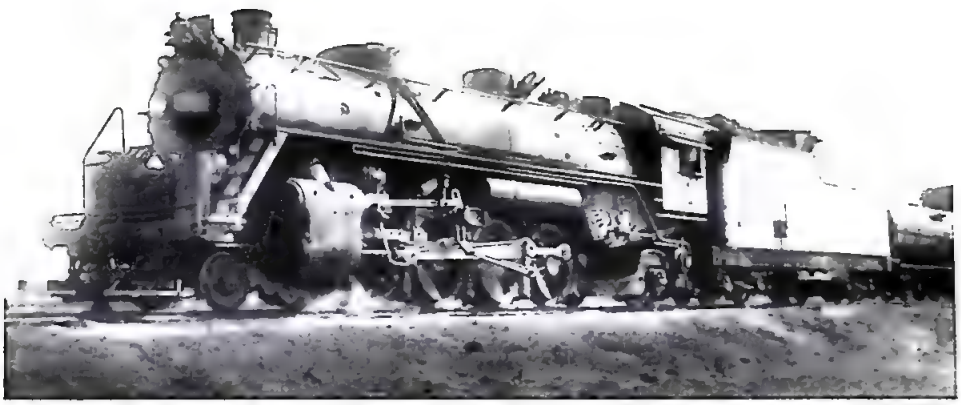
The Midland Valley would benefit in freight and passenger revenue during the black gold rush, which had swollen Tulsa's population to 15,000. The railroad expanded into Kansas in 1905-06, adopting as its slogan "Arkansas River Route," which it followed to Silverdale, Kans. Trackage rights over Missouri Pacific extended the MV into Arkansas City ("Ar-KAN-zuss," unlike Fort Smith's state). With the promise of fresh-meat traffic from the stockyards and packing plants in Wichita, MV built to there in 1911. Plans to extend farther north never materialized, nor did the Wichita meat traffic. Instead, the oil business MV had built into almost by chance would be its primary revenue source.

Wildcatters hit crude southwest of Tulsa in 1902, and the city became the oil capital of the U.S. in 1905 with the tapping of the Glenn Pool. When Oklahoma gained statehood, its production was 100,000 barrels a day, and by 1908, almost 20.5 million barrels had been extracted. With the oil came wealth and growth—Tulsa's population ballooned to 115,000 by the mid-'20's.

Early on, MV profited from the lack of pipelines to move oil. While crude did not immediately supplant coal as MV's top revenue source, it did help the railroad attain a healthy bottom line. Oil traffic eroded as infrastructure was built, but MV would benefit during World War I. The 1920 oil strike in the Burbank Field was close to its line, so in 1922, MV built the 18-mile Osage Railway west from Foraker.

Meantime, the 308-mile Missouri, Oklahoma & Gulf, which crossed MV at Muskogee, found itself in bankruptcy in 1918. Started in 1910 as Missouri, Oklahoma & Gulf Railway, it ran from a connection with the Kansas City Southern

By Hal Miller



Louis A. Marre collection, courtesy Hal Miller

Possibly the last 2-8-2's built by Baldwin for U.S. service were KO&G 601 and 602, which came in 1944 and were the system's last new steam. No. 602 is at Wagoner, Okla., February 8, 1951.

at Baxter Springs, Kans., to a Texas & Pacific connection at Denison, Texas. In 1919, it was re-incorporated as the Kansas, Oklahoma & Gulf.

Over the next 10 years, a small but profitable railroad family came together. In February 1923, the Muskogee Company—the majority owner of MV stock—was incorporated by C. Jared and John Ingersoll. The firm acquired KO&G in 1926 and finally, in 1929, Oklahoma City-Ada-Atoka, which crossed the KO&G at Tupelo. OCAA had been a Katy branch, spun off during a reorganization in 1923. From the Katy main at Atoka, it rambled northwest to the state capital, crossing the Frisco at Ada and the Santa Fe at Shawnee.

At first, Midland Valley relied mostly on Baldwin 2-8-0's, including one Camelback whose larger firebox allowed it to burn coal from on-line mines. MV also owned 4-6-0's, 0-6-0's for switching, and four 69-inch-drivered 4-4-0's for passenger trains. With growth came the need for more power. Light Mikados became the Muskogee Roads' locomotive type of choice, with MV buying seven, Nos. 70-76, during 1917-22. Five USRA light 2-8-2's, 90-94, followed through 1925. The last steam engine bought by MV was a 2-10-0 that year for the Osage Railway. Its bulk was too much for Osage's 60-lb. rail, though, so ownership was shifted to MV, but it spent much of its life on the KO&G, mostly in helper duty at Denison. MV's 90-class 2-8-2's spent a lot of time on KO&G too, augmenting KO&G's 20 2-8-0's, all bearing odd numbers in series 201-239. Weight restrictions kept the 90-series from going west of "Ark City" or east of Panama.

Given the traffic, Midland Valley's trim roster was more than adequate. Since MV originated most of its tonnage, a daily train each way except Sunday was the norm, plus a local on each of the road's three dis-

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tricts: Wichita-Pawhuska (west of Barnsdall), Pawhuska-Muskogee, and Muskogee-Fort Smith. Extras handled seasonal farm products, cattle off the Osage grasslands to Ark City, and petroleum to and from the Barnsdall refinery.

Although the MV was a Class 1 by standards of the day (yearly revenue of at least $1 million), traffic declined during the Depression, and World War II gave it only a slight uptick. MV did get a shot in the arm in the early '50's with a daily 25-car coal move to MP at Wichita for the steel mill at Pueblo, Colo.

Midland Valley passenger trains offered Pullman parlor and even sleeper service, but given the length of the line, most folks weren't going far. The railroad turned to gas-electric motor cars exclusively after 1927, and by 1934 all MV passenger service was gone.

KO&G's primary source of revenue was MoPac bridge traffic between Okay and MP's Texas & Pacific at Denison, as the KO&G cut MP's own Kansas City-Fort Worth haul by one-third (592 miles vs. 918 via Little Rock). KO&G itself ran daily-except-Sunday trains between Baxter Springs and Denison, and locals ran each way from Muskogee. KO&G's commodities included wheat, soft coal, gasoline and other petroleum products, plus autos, and the overhead traffic helped it overtake MV in annual revenue in the '30's. KO&G passenger service linked Denison and Muskogee until 1954.

With its heavier rail and traffic, plus the grades and curves south of Muskogee, KO&G had larger steam engines than MV. KO&G 601-602, outshopped in 1944, might have been the last 2-8-2's Baldwin built; it also had five 2-10-2's.

OCAA, with traffic meager in comparison, never owned any locomotives, using power from the other two roads. Luck again put a Muskogee pike in the right place at the right time, though, with the World War II opening of Midwest Air Depot east of Oklahoma City. The maintenance and supply site (today Tinker Air Force Base) repaired and prepared bombers for combat into the Korean War. OCAA dropped its motor-car passenger service in 1940.

Muskogee's three roads owned few cars beyond small fleets of gondolas and hoppers for coal service. One exception: five silver, 50-foot XML-type insulated boxcars, KO&G 30009-30013, built in 1957. They wore large initials and KO&G's sunburst emblem with the slogan "Sooner Through the Southwest."

Louis A. Marre collection, courtesy Hal Miller

Research and guesswork suggest this photo from 1940 is on KO&G at Henryetta, GE motor car M21 being train 9, out of Muskogee at 10:10 a.m. for Denison and due Henryetta at 11:45.

Like their steam, Muskogee Roads' diesels were no-frills. KO&G in 1949 got two EMD A-B-A F7 sets (cabs 751-754, boosters 755B-756B), painted in MP's blue and cream, for the through freights, plus NW2 1001, in a smart black with a red band, for the Muskogee yard. KO&G added eight GP7's (801-808) in 1952, in the same livery (shared by cabooses), and a ninth (809) in 1953 when MV got four GP7's (151-154) to vanquish system steam; all the Geeps had dual controls. EMD rebuilt 152 and 153 as 1500 h.p. GP9M's after a 1958 head-on collision.

The roads' "collective" emblem [page 17] was the essence of simplicity. A metal one with enameled paint adorned all steam tenders, and the practice continued with diesels. On tenders, Midland Valley was listed up top, with KO&G in the middle and OCAA below. When diesels came, the emblems had KO&G (as the sole remaining Class 1) on top, except for the NW2, which while bought by KO&G on paper, listed Midland Valley on top! Another exception: owing to the door, the nose emblem on the F7A's was painted directly onto the carbody. KO&G 2-8-0 235, the main engine on the Osage, had a similar emblem. The Osage may have never seen a diesel, being torn up in 1953 after pipelines and trucks had taken over the oil.

By the early '60's, the Muskogee Co. was running on fumes. Midland Valley, once the leader, was losing money as its profitable coal had shifted to an all-MP routing. No new on-line traffic had de-

Louis A. Marre collection, courtesy Hal Miller

Rare but splashy were five 50-foot insulated boxcars; 30013 was at Fort Smith in 1962.

William J. Husa Jr.

OSAGE RAILWAY CO. is all that appears on the emblem on 2-8-0 235's tender in October '53.

veloped since the '30's. MP was still keeping KO&G afloat with three freights a day, but no traffic between Okay and Baxter Springs spelled abandonment in 1963. MP, which had seen KO&G's virtue since the late 1920's, moved to bring the Muskogee lines into the fold, and Texas & Pacific bought them in September 1964, then sold OCAA to the Santa Fe in '65. The Midland Valley name continued until absorbed by T&P in April 1967; KO&G followed in 1970.

MP took the diesels, and most wound up in the "Jenks" solid blue. Two rare EMD GP28's KO&G had ordered came in blue in late 1964, as 700-701 but with Little Rock-applied "buzzsaw" emblems; they became 570-571 to fit into MP's number system. GP7's 97-109 fit between C&EI's and T&P's. The NW2 became 1027, while the F's became 844-847 (cabs) and 846B-847B (F7B's).

The Muskogee Roads were a well-run outfit that was neither heroic nor awful. In many ways, it was a system in the right place at the right time, doing what it was supposed to do with a minimum of fuss and without any grand aspirations. With all the Union Pacific acquisitions in the region, little remains of the Muskogee roads' 750-odd miles other than spurs in Wichita and Oklahoma City, and a stretch through Tulsa. One proud vestige that still stands, though, is the passenger station in Muskogee, which houses the Three Rivers Museum.

MUSKOGEES' FACT FILE

(comparative figures are for 1929 and 1963)
Route-miles: MV 363/333; KO&G 327/221; OCAA 129/101
Engines: MV 26/4; KO&G 28/16; OCAA 0/0
Cars: Passenger, MV 19/0; KO&G 3/0; OCAA 7/0; **Freight,** MV 295/13; KO&G 255/65; OCAA 0/0
Headquarters City: Muskogee, Okla.
Special Interest Group: Missouri Pacific Historical Society, c/o Secretary, 2226 W. Walnut, Springfield, MO 65806-1518; www.mopac.org. See also www.cbu.edu/~mcondren/FSVB/Midland-Valley.htm
Recommended Reading: *Midland Valley: Rails for Coal, Cattle, and Crude*, by Lloyd E. Stagner (South Platte Press, 1996)
Source: *Historical Guide to North American Railroads* (Kalmbach, 2000)

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By Ronald DeGraw

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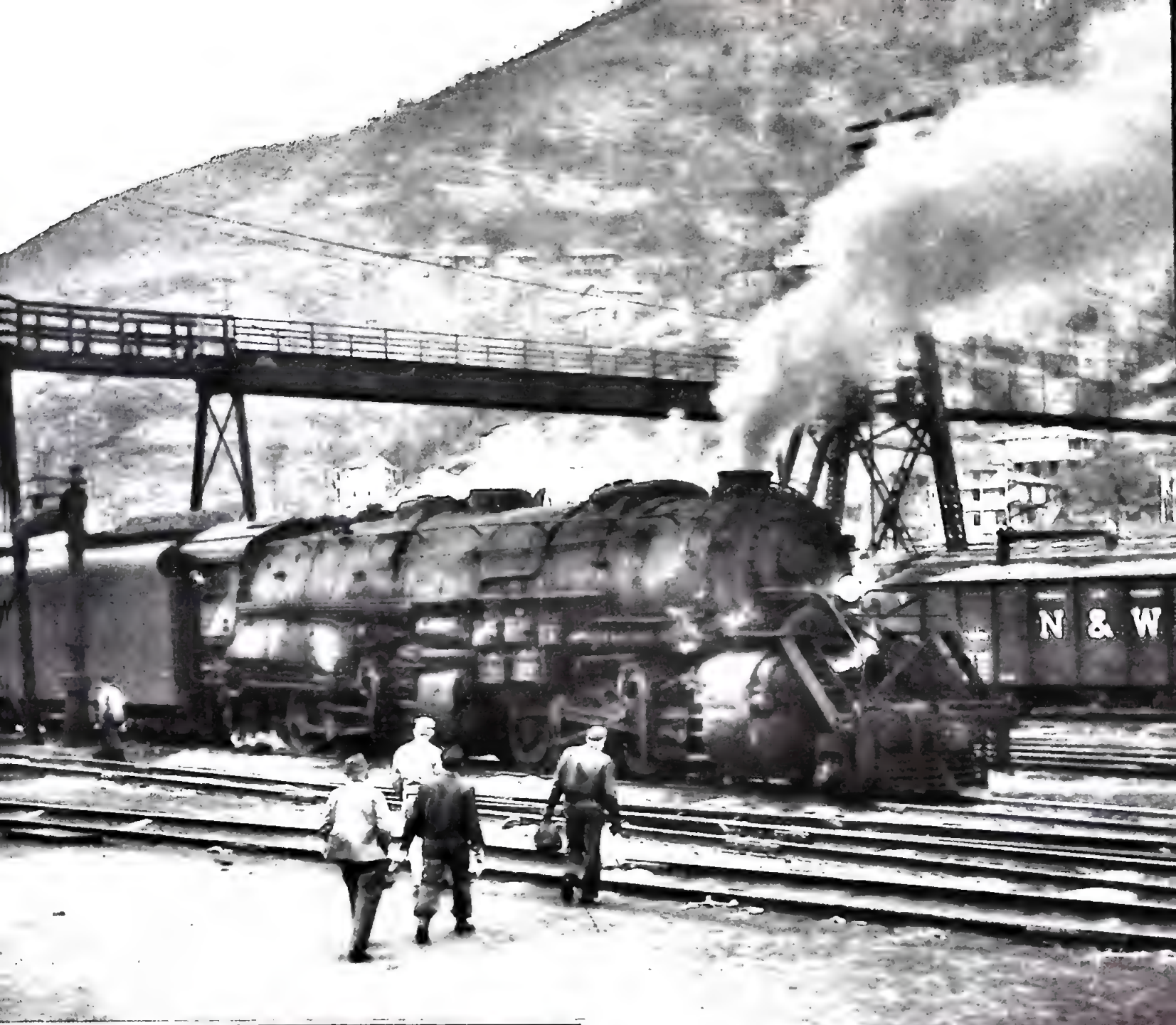
Final weeks of N&W steam

Remembering the engines and railroaders that ended an era

By Larry K. Fellure • Photos by the author

In the mid-1950's, the Norfolk & Western became the last big American railroad to make the decision to abandon steam locomotives in favor of diesels. The final regular operation of N&W steam occurred without fanfare at Williamson, W.Va., in the wee hours of May 7, 1960. But on two separate Thursdays just prior to the end—February 11 and April 21, 1960—I had the pleasure of seeing and photographing some of the last live N&W steam power. The last active engines were powerful Y-6 2-8-8-2's demoted to local service and humble 0-8-0 switchers recalled from storage—but they were real steam locomotives doing real work at the very end of the steam era.

Engineer Jack Eaton (left) and fireman Sam Noe, watch chains hanging from their denim overalls, stand beside the 58-inch drivers of N&W Y-6 No. 2123 on February 11, 1960.



At Williamson on February 11, engineer Eaton leans out his cab window and fireman Noe stands by the base of a water plug as the train crew of Extra 2123 East heads out to work—6 men in all. The overhead walkway provided a good vantage point for photos.

Cracked number glass and weathered numberplate tell of the level maintenance accorded to steam in its last weeks. Built at Roanoke in 1936, the 2123 was one of N&W's first Y-6's.

February 11: Extra 2123 East

I was living in Huntington, W.Va., when word began circulating that the fires of N&W's homebuilt monster machines would soon be dropped for the final time. I ventured to Williamson on February 11 with David S. Bond, a close friend, in his red-and-white 1954 Studebaker Champion coupe to witness the prelude to the end.

The first thing we saw when we got to the Williamson yard that cold and dreary morning was a slight column of black coal smoke drifting skyward from the vicinity of the yard office. The smoke was from Y-6 class 2-8-8-2 No. 2123, being prepared for its morning run 47.5 miles east to Iaeger ("YAY-ger"). We promptly went to the trainmaster's office to identify ourselves and get permission to enter the property.

After signing the necessary releases and being cautioned to be careful, we began recording railroad history. The 2123 and her crew soon were ready to depart, and we with her—along parallel U.S. 52.

We took several action shots of the 2123 as she chugged eastward on the Pocahontas Division. Shortly the crew stopped at Matewan, 9 miles out, to set out a few cars and inspect the locomotive. This gave us a grand opportunity introduce ourselves and meet the crew.

Engineer Jack Eaton of Bluefield, W.Va., and fireman Sam Noe of Williamson said they had seen our car on the road and figured out what we were doing. During our conservation, Sam asked me if I knew his brother Bill, who lived in Huntington. I did indeed—Bill Noe's family and I attended the same church, and he lived just a few blocks from my home!

Jack and Sam posed for a couple of snapshots; they gave me their addresses and later I sent them several photos. I gave my address to Sam, who promised to keep me informed about steam's waning days.

Just before departing, Sam told me to have my camera ready if I wanted to photograph a great show—and he fulfilled his own prophecy. The 2123's short train stormed out of Matewan with massive plumes of exhaust blowing toward the hillside.

Inside the Williamson yard office, clerk Humphreys prepares liability releases for author Fellure and his friend Dave Bond during their February 11 visit.

A view from the footbridge over the Williamson yard shows at least 18 steam locomotives—all, alas, cold and destined for scrap. Skulking below the sand tower is one of the machines that dethroned them: a GP9.

As predicted by fireman Noe, the 2123 makes a spirited departure from Matewan. With just 8 cars and a caboose on her drawbar, the 2-8-8-2 has plenty of her 152,000 lbs. of tractive effort to spare.

April 21: Return to Williamson

Two months after our February visit to Williamson, Sam Noe came through in another way, with a postcard dated April 10, 1960 (inexplicably postmarked for April 18):

Dear Larry,
They are still working steam engines out of Williamson. Three steam engines on road and four steam engines on yard . . . Come on up.

Your friend, Sam

April 21 was the first day Dave and I could get our schedules together. That morning, Dave's wife Eloise and our mutual friend, the late John Killoran, went with us, this time in another of Dave's vehicular treasures: a pink-and-white 1947 Chevrolet Fleetline coupe. After we signed releases in the yard office, we were on our way.

While wandering through the yard, we had the good fortune to run into Sam Noe. Before he went to work on his job, he gave us a tour of the roundhouse and much of the yard. Among the locomotives working that day were Y-6 Mallets 2123 (hot in the roundhouse), 2136, 2145, and 2154 and S-1a 0-8-0's 290 and 292.

After spending several hours in the yard, we learned that a mine run called the "Pigeon Creek Shifter" soon would depart for Kermit, 20 miles west on the Scioto Division. Its power would be the 2154. We determined to pace it.

Fireman Sam Noe (second from left) showed the visiting foursome —camera-bedecked author Larry Fellure (left), Eloise and Dave Bond, and John Killoran (who took the photo)—around N&W's Williamson facilities on April 21, 1960.

Practicing crafts which soon will no longer be needed, two shopmen work in the smokebox of Y-6b 2185 in the Williamson roundhouse.

Framed by roundhouse doors, S-1a 0-8-0 switchers 290 and 292 are prepared for work at Williamson. A Virginian Railway hopper car in the background tells of N&W's recent merger with that road.

Y-6 2136 is coaled and coupled to an extra water tender on the ready track in an April 21 view from the Williamson footbridge. Alco and EMD hood units lurk in the background.

Switching at the depot

A slight distraction at the Williamson passenger station delayed our chase of the 2154: S-1a 290 was working hard with a cut of coal. So we took time for several more photos of steam in action and a chat with the yard crew—engineer F. R. Green and fireman Douglas Roach. They, too, were aware of steam's impending end and did not want to see it come. We took time to wander through the depot and have a meal break at the Williamson Lunch cafe across the street.

Switching cars in front of the Williamson station on April 21, 1960, S-1a 0-8-0 No. 290 was in the charge of fireman Douglas Roach (left) and engineer F. R. Green.

N&W 0-8-0's: Used and new, old but modern

N&W's 0-8-0 steam switchers were originally numbered in two blocks, 200-244 and 255-284. The latter group was built by Baldwin in 1948 for the Chesapeake & Ohio (class C-16, same road numbers) to a 1918 USRA design, with many improvements. C&O soon decided to dieselize, and in 1950 sold the C-16's to fellow Pocahontas coal-hauler N&W, which hadn't rostered an 0-8-0 tender engine since the 1910's. N&W liked the 30 C&O switchers, which it reclassified S-1, so it ordered 45 near copies (class S-1a, Nos. 200-244) from its Roanoke Shops; No. 244, completed in December 1953, was the very last reciprocating steam locomotive built for a Class 1 railroad.

By 1960, all the 0-8-0's were stored or retired, but during the final months of steam, six S-1a's were reactivated. By then, their road numbers conflicted with those of several GE E33 electric locomotives N&W acquired in its December 1, 1959, merger with the Virginian Railway. So the six S-1a's were renumbered into the 290 series: 208 to 290, 215 to 291, 217 to 292, 231 to 293, 234 to 294, and 235 to 295. All were retired in September 1960.—*Larry K. Fellure*

The low-drivered 290 digs in with a cut of hoppers brimming with bituminous, life-blood of the N&W in these parts. Although coal will continue to be the road's chief commodity, its days as a locomotive fuel are nearly done.

Though based on a 1918 design (see sidebar, opposite page), the 1951-built 290 sports many modern features, including an all-welded tender. She's riding on welded rail, too—a relative rarity in 1960.

The Pigeon at Kermit

After lunch, we hit U.S. 52 to follow Extra 2154 West. We got several shots of the Y-6 (running backwards) and her train of empties on the main line, and at Kermit we talked to the crew while they took their lunch break.

Conductor Greg Preston was hospitable despite the fact we had taken over their lunch hour. Greg told me, "Some guy from Roanoke was here several weeks before, taking pictures and making sound recordings." I knew this could only be O. Winston Link, the New York City photographer who had been documenting N&W steam since 1955, usually at night. Link had spent time with Preston's crew on March 16 during his visit in the area. The following year, Link's audio recordings of the run were featured on his album *Second Pigeon and the Mockingbird*. His photos of the Pigeon's crew were eventually printed in the book *Steam, Steel & Stars* (Harry N. Abrams, Inc., 1987), text written by my longtime friend Tim Hensley. In October 1959 I had the pleasure of meeting Link in the club car of a special train pulled by N&W class J 4-8-4 611, operating from Roanoke to Williamson. I had bought a copy of his first record album, *Sounds of Steam Railroading*, and he autographed it for me.

We had enjoyed two wonderful days of shooting N&W steam, but the glory was destined not to last. On May 6, just two weeks after we parted ways with the Pigeon Creek Shifter at Kermit, Y-6b 2190 was assigned to the Pigeon and S-1a 291 worked a second-trick yard job in Williamson. In the early hours of the 7th, a hostler coupled the 291 to the 2190, killed the fires on both, and regular steam on the Norfolk & Western expired virtually without notice. ■

Four of the Pigeon Creek Shifter's crew enjoy lunch at Kermit (from left): 2154's fireman (unidentified), a brakeman (unidentified), brakeman P. H. Dupuy, and conductor Greg Preston.

Somewhere on the 20 miles of Scioto Division main line between Williamson and Kermit, Y-6 2154 backs westward with the Pigeon Creek Shifter on April 21, 1960. Two weeks later, the Pigeon rang down the curtain on N&W steam.

Engine 2154, framed in the doorway of caboose 518126, cools her heels at Kermit during the crew's lunch break.

N&W's Y-6, Y-6a, and Y-6b 2-8-8-2's were compact, nimble, and phenomenally powerful. Grimy and assigned to a lowly mine run at Kermit, Y-6 2154 was a proud, front-line road engine when Roanoke built her in 1940.

More on our Web site
See video clips of Norfolk & Western steam in action at www.classictrainsmag.com

The angular "Spartan" cab introduced on 1963's GP35 fit well with Fawell's distinctive style. This scene depicts two Union Pacific GP35-DD35B-DD35B-GP35 sets.

THE BOLD STYLE of Tom Fawell

Meet the artist who created the striking images in EMD ads of the 1960's and early '70's

By Gregory Palumbo • Artwork by Tom Fawell

In a 2007 photo by author Palumbo, Tom Fawell poses in his Chicagoland studio with his painting of Southern Railway GP38-2's —running long hood forward, of course.

Have you ever found yourself looking at a TV commercial or a magazine ad and thinking, "I don't get it"? This is more common than you might think and really not a function of one's age. It is the job of advertisers and the media to challenge the boundaries of traditional thinking and expression. That challenge will either be accepted or rejected by the whims of the consumer.

Consider the time frame when the work of commercial artist Tom Fawell (pronounced FAY-well) came to be. His striking artwork began appearing in magazine ads for diesel locomotives in the early 1960's. Yes, the *early* 1960's—pre-Jimmy Hendrix, pre-psychedelic graphics, and even pre-Beatles!

In the business world, conservatism held sway—three-piece suits and white shirts with starched collars were the norm. The odd duck who choose to wear a colorful tie was quickly branded a rebel unless he had already reached a high status within a company.

In 1961, at age 32, Tom was already an established freelance illustrator, busy raising a family of six children in a far western

The horizontal format of most of Fawell's EMD paintings was well suited for use in double-page ads, such as this one from May 1966 TRAINS, showing New York Central GP40's.

Sky not blue? Wheels not visible? Such details do not detract from the power of this scene representing Santa Fe's first SD45-2's of 1972 (which, when actually constructed, did not have flared radiators)

suburb of Chicago. He was working under contract for the Chicago-based ad agency Marsteller. John Calahan, the firm's art director, asked Tom to produce an illustration for the La Grange (Ill.)-based Electro-Motive Division of General Motors, the leading locomotive builder. At this time, the railroads' "first-generation" diesels were nearing the end of their expected lifespan, and EMD was gearing up for what it anticipated would be a brisk business in second-generation diesels.

This was a prestigious assignment, and landing any account associated with General Motors was not to be taken lightly. Using techniques learned at the Pratt Art Institute in New York, from which he graduated in 1953, Tom wanted to portray the feeling of dynamic power created by a locomotive.

Tom knew this feeling well, having spent his high-school summers working for the Chicago & North Western as a track inspector. He can still recall the bone-rattling trackside experience of standing just a few feet from the rail in the 1940's as a consist of F units roared by his side.

When Marsteller's Calahan presented Tom's first work to Electro-Motive, it was literally laughed at. Had it not been for Calahan's established relationship with GM and his integrity as the art director for Marsteller, Tom's artwork would certainly never have been used.

Marsteller persuaded Electro-Motive to run a test ad and quickly follow it up with a readership poll. The results were so favorable that they were ranked "off the charts," much to

WHEN TOM'S FIRST WORK WAS PRESENTED TO EMD, IT WAS LITERALLY LAUGHED AT.

The Reading was the first customer for that most stylish of EMD hood units, the GP30. Produced during 1961-63, the cowl-roofed model sold 948 units (40 without cabs).

Best-seller of EMD's Dash 2 line was the SD40-2, which remained in production for 14 years after its 1972 rollout. Milwaukee Road was an early customer, in July '72.

the surprise of EMD's Public Relations Department. Not willing to argue with success, the locomotive builder launched an ad campaign based around the artwork of Tom Fawell. The first ad, promoting the new GP30, appeared in the October 30, 1961, issue of *Railway Age*, the industry's leading trade magazine. The GP30 ad's debut in TRAINS magazine (in black-and-white, the format of most EMD ads in TRAINS in the 1960's) was in the December 1961 issue. Electro-Motive turned out to be one of the longest running accounts in Tom's career, spanning nearly two decades —from the GP30 to the 50 Series, introduced in 1980—and including more than 100 illustrations.

While some of Tom's paintings depicted locomotives in EMD livery, most were keyed to actual buyers of a given model. Starting with the paint scheme for a particular railroad, and maintaining the general carbody layout, Tom picked strong contrasting background colors to highlight the customer's paint scheme. Add to that a radical perspective, and you had the makings of an ad campaign that was sure to spark conversation and raise the eyebrows in both the GM boardroom and the conservative railroad industry.

Despite the general acceptance of the EMD ads, many in the "buttoned-down" establishment had trouble relating to Tom's artwork. Critics would ask, "Where are the wheels?" and, "Doesn't this guy know the sky is always blue?" This only served to

When artwork precedes reality, the two don't always match. EMD did paint a unit gold for its 50th birthday, but it was a Chessie GP40-2, not an SD45 as shown here

reinforce Tom's belief that locomotive wheels were not needed in his work, and thereafter he purposely left them out whenever possible.

Another interesting aspect to Tom's work was his choice of a horizontal format. With magazines like *Railway Age* and TRAINS being the principal venues for Electro-Motive ads, a horizontal format typically resulted in a two-page layout. This was in sharp contrast to EMD's ads of the 1940's and '50's, which were always of a vertical format. These memorable creations featured the artwork of Bern Hill, who, like Tom Fawell, employed a somewhat abstract style. However, while Hill emphasized the environment in which the locomotives worked, Tom made the EMD products the dominant elements of his compositions. A limitation of the horizontal format is that it cannot be used as "cover" art. So, unlike Bern Hill's paintings, none of Tom's work is known to have graced the covers of *Railway Age* or TRAINS.

As part of the Electro-Motive ad campaign of the '60's, a series of lithograph prints were made. Records of how many of these were produced do not exist, but they featured the same images used in the magazine ads. They were distributed flat, glued to a lightweight, white, pebble-type, cardstock background, with most distributed to customers by local EMD area sales representatives. Although Tom's work survives in thousands of magazine copies, the prints are now quite rare, but occasionally surface at railroadiana shows or on the Internet sales site eBay. (In the mid-1970's, Tom offered for sale signed prints of four of his EMD scenes, but the response was minimal.) The original acrylic and opaque watercolor paintings were generally given to officials of the railroads featured in the artwork.

Tom never considered any other career than that of an artist. When growing up, he anxiously waited for his parents to discard a used envelope or some other paper so he could practice his drawing. Tom's teachers recognized his talents as early as first grade and allowed him to develop special artistic creations to fulfill his written assignments.

Upon graduating from high school in 1947, Tom attended the Art Institute of Chicago. He found his stay unsatisfactory and, at the urging of an uncle, moved to New York City to attend the Pratt Institute. There he learned that art was a science.

After spending many successful years producing work for some of the most prestigious art studios in Chicago, Tom eventually started his own studio. At one point, he employed 25 full-time people.

He closed his studio in 1990 and, while most would be content to call that a career, Tom went on to become the Director of Public Transportation

TOM FAWELL NEVER CONSIDERED ANY OTHER CAREER THAN THAT OF AN ARTIST.

New ... the Illinois ... Mobile & Ohio merger Fawell pho... GP38-2's on a low timber trestle bridge ... eastbound, on the road's south end.

for the State of Illinois, a position he held for 8 years. Art was in Tom's blood, though, and he would spend his lunch hours sketching Chicago street scenes.

Tom considers his work for Electro-Motive one of the most satisfactory experiences of his life. He was given full license to produce whatever illustration he chose. While this freedom would seem to make Tom's job easier, he says it in fact put him under pressure to produce "bigger and bolder" images. To add realism to his work, he would often actually travel to an individual railroad to get the feel for the territory in which it operated. Indeed, he often incorporated representative landmarks or types of traffic in his scenes.

So what does a retired artist/illustrator do at age 79? Why, keep working, of course. Being an active family man, Tom is currently helping one of his sons in a family-owned restaurant called Tivoli in West Chicago, Ill. Here you can see Tom's paintings, both large and small, some painted as recently as a couple of months ago, all proudly displayed by his son.

Tom was one of the last ad agency artists to be employed by Electro-Motive. As Marsteller wound down its account with EMD in the mid-1970's, the builder decided that internal talent could be used to create the illustrations and artwork to support the builder's dwindling advertising efforts.

In an interesting twist, John Calahan, the Marsteller art director who got Tom started with EMD, later went to work for General Electric's locomotive division in Erie, Pa., and tried get Tom to join him. Tom chose not to jump to the competition, ensuring that his bold style remained synonymous with EMD advertising in the 1960's and early '70's. ■

Louisville & Nashville coal country is the setting for this scene of L&N SD40's. Fawell sometimes traveled to acquaint himself with his subject roads' territory.

By November 1954, few PE freight motors remained in service, but Harold caught No. 1626 switching a customer off the Santa Monica Air Line at 35th and Hill streets, Los Angeles.

Harold Stewart and the Pacific Electric

The sprawling Los Angeles interurban system was his employer and frequent photo subject

By Stan Kistler • Photos by Harold Stewart

One day in spring 2002, engineer Harold Stewart climbed down from his diesel locomotive, put his gear into the crew van, and headed for the office at Union Pacific's City of Industry yard near Los Angeles. He signed out on the register book, turned in his pay slip, and said to his fellow railroaders, "Good-bye, boys. I'm pulling the pin." Harold was 80 years old.

What transpired that day was the culmination of a railroad career that had covered almost 62 years. And in a manner of speaking, it was all with the same railroad, as Harold never left one employer to work for another.

He was hired by the Pacific Electric Railway in 1939, stayed on as the Southern Pacific Transportation Co. totally absorbed the PE in 1965, and then itself was merged into the Union Pacific Railroad in 1996.

This lifetime railroader was born Harold Fiske in 1922 in Pasadena, Calif., the son of a doctor. His father passed away when Harold was very

Stan Kistler

Near the end of his 62-year career, Harold Stewart does paperwork aboard his engine on UP's Pomona Local in 2001. Fifty-one years earlier (below), he was a 27-year-old PE motorman.

young, and his widowed mother remarried in 1925. The boy's new stepfather adopted him and give him a new surname: Stewart.

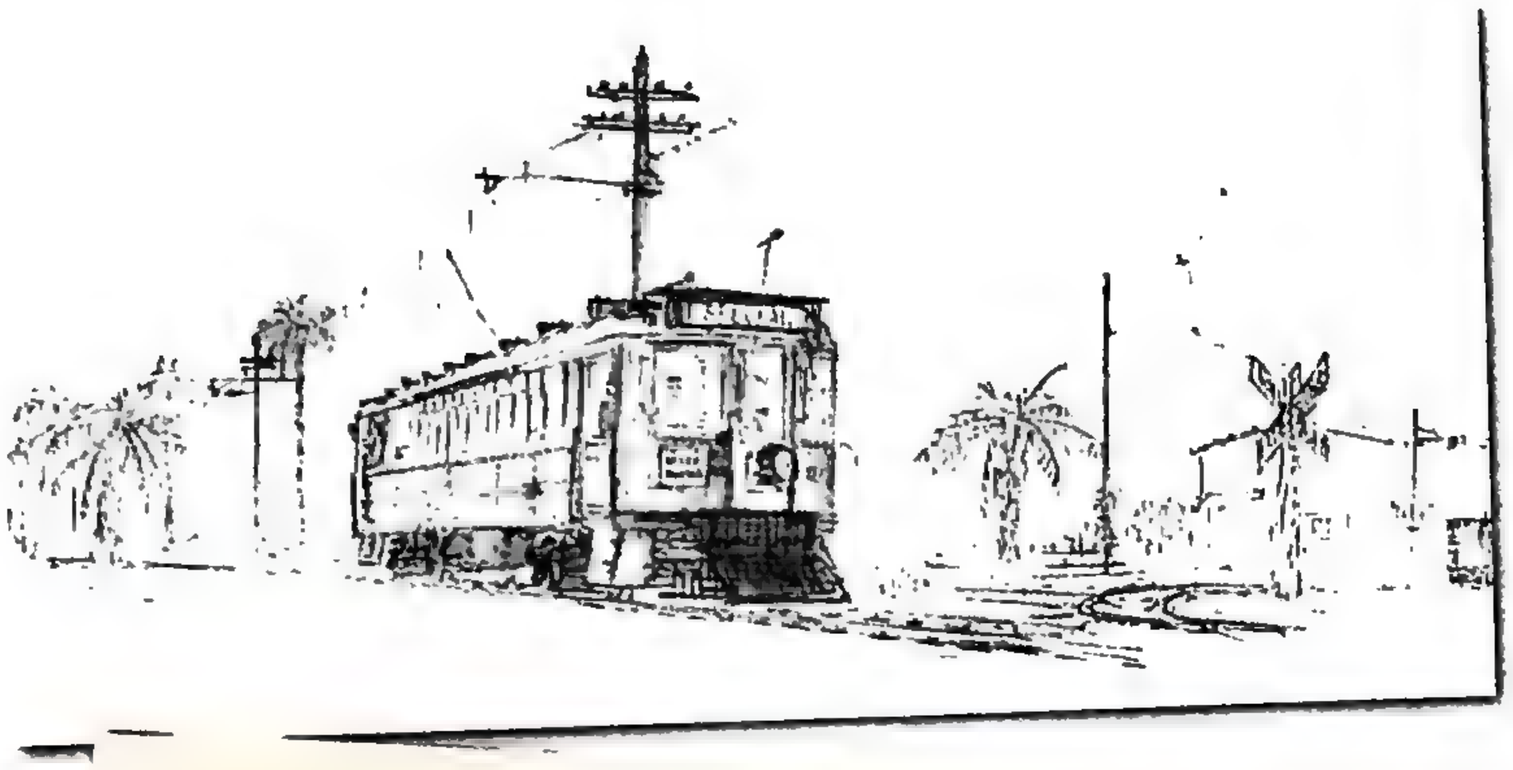
Harold attended Pasadena public schools. As a teenager he took an interest in the railroads that served his hometown. His first efforts at capturing images began when he made some highly detailed pencil sketches of his favorite Pacific Electric cars that came to Pasadena. Then, about 1936, he began to take photographs with a folding "116" camera that his parents had bought for him.

Harold's stepfather, Albert Stewart, was a lobbyist for one of the major grocery chains in Southern California. This required him to make several trips yearly between his home in Pasadena and the state capital at Sacramento. Harold and his mother would often go along, and their mode of travel was always in a compartment or drawing room aboard Southern Pacific's overnight *West Coast*, a Los Angeles-to-Portland train. Harold thus learned the niceties of first-class rail travel at an early age. While the senior Stewart was conducting his business in the capital, Harold and his mother would often venture over to San Francisco to spend a day or two. Harold delighted in riding the cable cars and the City's numerous streetcar lines. He could always talk his mother into spending some time at SP's Third and Townsend streets depot to watch the Peninsula commute trains, too.

Closer to home, Pacific Electric was Harold's special interest in those early days. PE had many lines all throughout Southern California in the 1930's, and he made a point of riding them all and taking as many pictures as he could. He would buy a Sunday pass that PE offered for $1 that allowed unlimited riding over the system for the day. He met some other fellows on these trips who shared a similar interest, and they too were taking pictures. He would meet up with one or more of his newfound friends on these Sunday trips and they would compare notes on where each had been and how many lines and miles they covered in a day. Several of these young men banded together to form the Railroad Boosters, the first organized railfan club in Southern California.

Harold took a more active interest in the PE as the years passed. He would visit the general offices in the Pacific Electric Building at Sixth and Main streets in downtown Los Angeles. He was eager to learn about this complex rail system and how it operated from a management standpoint.

One day, he boldly approached the office of President Oscar A. Smith seeking some information. Smith invited Harold in, and according to what Harold told me some years later, they had a very informal conversation in which Smith took a liking to this young man. He openly answered Harold's queries on the future of PE rail service, as many lines were then being cut back or abandoned



PACIFIC ELECTRIC RAILWAY COMPANY
PACIFIC ELECTRIC BUILDING, LOS ANGELES, CALIFORNIA

O. A. SMITH, PRESIDENT

December 20, 1939.

Mr. George Evans, Supt.,
Torrance Shops,
Pacific Electric Railway Company,
Torrance, California.

Dear Mr. Evans:

This will introduce to you Mr. Harold F. Stewart, a friend of mine and a young man who is extremely interested in transportation, particularly rail transportation. Among his interests is the repairing and reconditioning of cars, etc., at Torrance Shops.

Wish you would see that Mr. Stewart is furnished every facility to spend all the time he desires and sees everything that he desires to see in connection with operation of the Torrance Shops. This to apply at any time that he cares to visit the Shops.

Yours very truly,

cc Mr. F. E. Geibel

A 1938 pencil sketch of a 1200-series car was one of the many manifestations of Harold's PE interest. The teenager got to know the road's president, who instructed his shop superintendent to make Harold welcome.

entirely in favor of motor coaches. As Harold told it, Smith alluded to the fact that the "powers that be" at 65 Market Street (headquarters of the Southern Pacific, PE's parent) in San Francisco held a tight rein on the Pacific Electric.

In the months that followed, Harold had more visits with Smith, and in 1939, at age 17, Harold was offered a job in PE's Research Bureau as a statistical clerk. He soon advanced to Assistant Research Engineer, where his duties were directed at studies that showed the viability of continued rail service on lines that were showing decreasing ridership and low revenues.

In his new capacity as a bona fide employee of Pacific Electric, Harold had access to the huge Torrance Shops complex where the company maintained its rolling stock. On Sundays, he wandered the shops and made hundreds of photos of all kinds of cars. Many old wooden cars were awaiting dismantling, while others were simply stored pending their call to service when traffic rose. Newly overhauled cars and freight locomotives came out of the shops, and Harold was there to photograph them.

Combining vocation and avocation

Being a PE insider had its advantages: I found photos of a single old wooden combine car where he had made multiple exposures on one of his forays in 1940, each with a different destination on the roller sign! A number of these were cities or places where PE passenger service had been abandoned for many years.

In addition to his photos, Harold collected everything he could that said PACIFIC ELECTRIC: timetables, service brochures, passes, maps, operating manuals—you name it. This applied to railroads in general too, as he raided timetable racks for public timetables of all of the major railroads across the U.S., Canada, and Mexico. All this time that he was working for a railroad, Harold in his off-hours continued his rail photography. SP in the Los Angeles Basin often drew him to trackside, as did the Santa Fe, which ran a lot of trains through Pasadena.

Harold really wanted to transfer to PE's operating department to become a conductor and motorman. His chance finally came in 1943, when in November he established his road seniority date. His first "road" assignment was a fireman on one of PE's steam switch engines. (These were hand-me-down teakettles from the SP, used on non-electrified industrial spurs.) He then moved on to being a passenger conductor on the Northern District.

Harold's PE career was interrupted when Uncle Sam called him into the service in June 1944. He served in the Army's 303rd Infantry Regiment and participated in the liberation of the Philippines. He was honorably discharged in May 1946 with the rank of sergeant. He spent some time in Japan, photographing railroads before returning home to Pasadena. While in Japan, he bought a small camera that made negatives on glass plates.

Upon returning to the Pacific Elec-

Harold stood atop the east portal of the tunnel leading to the Subway Terminal in downtown Los Angeles on October 21, 1939, to photograph two 800 cars pulling out of Toluca Yard.

tric, Harold quickly qualified as a motorman and was marked up on the extra board on the Northern District, based in Pasadena. This district included two passenger lines to Pasadena, one each to Sierra Madre, Monrovia, and Glendora, as well as Baldwin Park and Covina on the San Bernardino line. Box motors handled LCL freight and express, while electric locomotives worked carload traffic.

Hostling cars at Pasadena

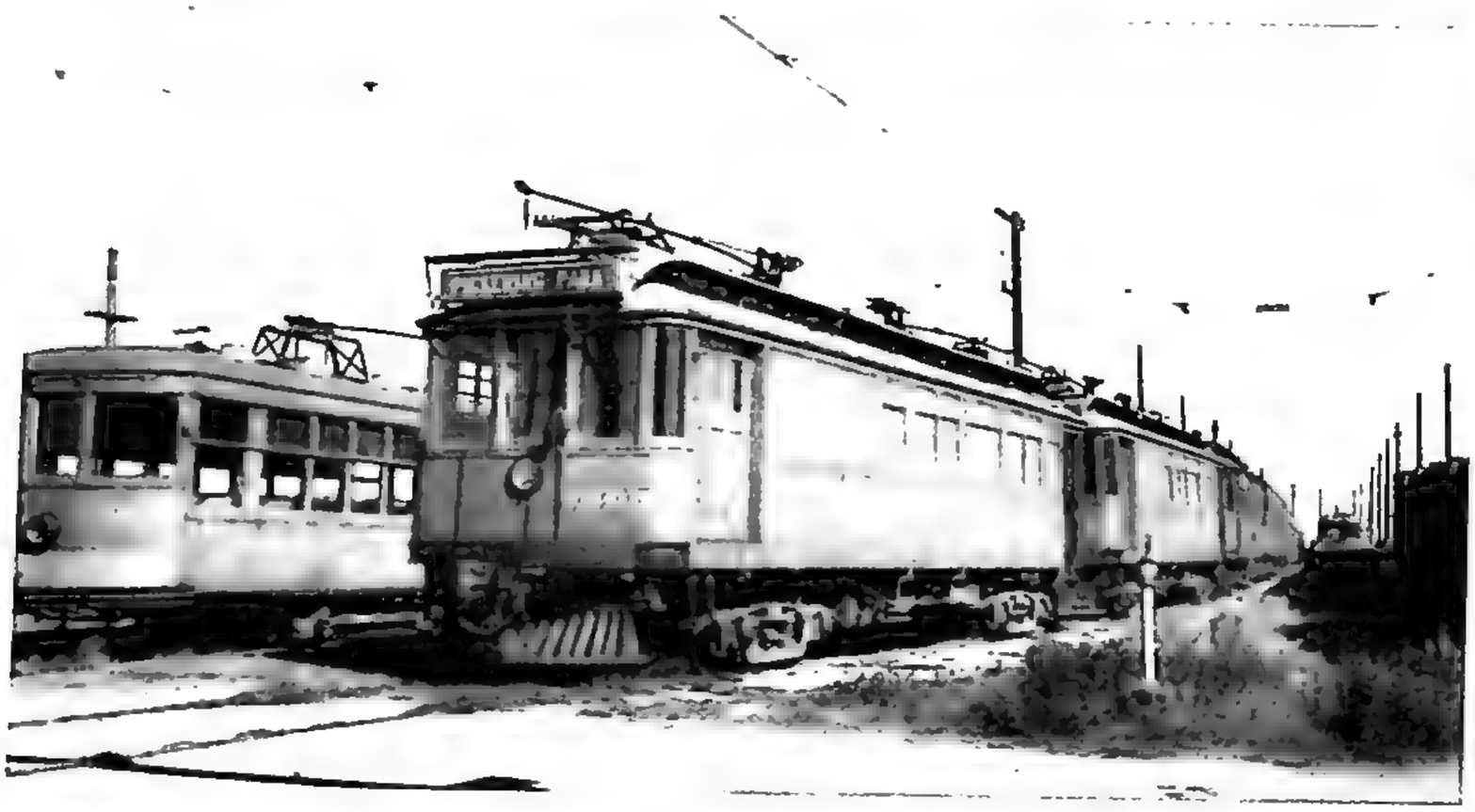
As low man on the extra board, Harold spent much time at the Pasadena car house in 1946 as a hostler. His duties consisted of moving cars to and from the repair pit and getting two-car sets together for rush-hour trips. In this immediate postwar period, PE was still using a mix of wooden and steel cars on its interurban lines between Los Angeles and Pasadena. The finest cars were the 50 members of the 1100 class ("Eleven-Hundreds," or "Elevens"), all-steel cars that were heavy and fast and rode well. Older steel cars of the 1200 class ("Twelves") filled in at rush hours but were more often used on the schedules of what remained of the San Bernardino line. The wooden 1000-class cars ("Tens") were quite common on the Pasadena Short Line and the Pasadena Oak Knoll line at this time, but they were almost worn out, having been worked hard throughout World War II hauling the massive passenger loads PE experienced during the conflict.

Harold once told me of an almost comical experience he had running a train of the wooden Ten-Hundreds. He was the motorman on a two-car rush-

Former mail car 1401, acquired from a San Francisco line in 1902, was one of PE's oldest active cars when it unloaded express on South Broadway at Green Street, Pasadena, in 1938.

On June 8, 1940, at a point on PE's Riverside-Rialto line called Cement Plant, UP (LA&SL) 2-8-0 6057 stood outside its enginehouse as the car on which Harold was riding passed it.

At the terminal outside the Pacific Electric Building at Sixth and Main streets in L.A., wood car 1033 awaited departure on a limited for Newport Beach and Balboa on October 29, 1939.



Harold's license to roam Torrance Shops enabled him to shoot a string of old combines destined for scrap in March 1940. He set No. 1305's sign to PICKERING PARK, a line closed in 1927.

When Colton-bound car 105 passed ATSF's San Bernardino station in 1940, no one knew PE would vanish and be largely replaced by Metrolink trains, which serve the mission-style depot.

hour train on the Pasadena Short Line. Leaving Valley Junction outbound, the line was on private right of way, with few if any grade crossings all the way to El Sereno. This was a speedway where the motormen could let their trains roll at maximum speed, which on the Tens was around 60 mph. Harold related that he was "flying" toward Indian Village when suddenly he heard a wrenching of wood as his train came to an emergency stop. The conductor from the rear car came up to him and said, "There's a six-foot section of roof torn off my car!" They walked back to investigate, and as they looked back down the track they saw the trolley pole and its base and the section of roof hanging from a span wire.

What apparently had happened was that the air cylinder on the trolley base that keeps the upward pressure on the pole to maintain contact with the wire had failed, and the pole flopped around and snagged on a span wire, ripping out

Harold documented many aspects of the PE just before they disappeared. This scene of car 977 at Beverly Hills was made during the week before the July 7, 1940, end of service on the L.A.-Beverly Hills-Santa Monica line.

the trolley base as well as the portion of the roof. Luckily no passengers were injured. A replacement car was sent out from nearby Macy Street shops.

The next few years saw the decline of PE's rail passenger network as postwar patronage dwindled in favor of the automobile and Southern California's growing freeway system. Harold's seniority soon allowed him to bid in regular runs on the Pasadena Short Line and the Pasadena line via Oak Knoll, but still working the extra board as necessary. He told me that it was really a good job running those speedy Elevens and Twelves along the four-track private right of way on Huntington Drive, but street-running was becoming more and more congested each year, with the result that minor collisions with errant autos became more common.

In 1949 two major events occurred in Harold's life. He and friends and coworkers Gordon Jackson and Richard Penny made a long trip over the Southern Pacific of Mexico to Guadalajara, riding in Pullmans and surveying the Mexican railroad scene. The second and more important milestone that year was his marriage to Dorothy, a lovely lady whom he had been dating.

The next year, Pacific Electric petitioned to abandon the Oak Knoll line. This line ran through some fashionable neighborhoods of Pasadena, and homeowners were complaining about the noise of the big red cars. The last revenue trains ran on October 8, 1950, and the tracks were soon taken up. The Los Angeles-Sierra Madre line also was abandoned on this date, leaving only two lines on the Northern district: Arcadia-Monrovia-Glendora and the Pasadena Short Line.

Retrenchments in the auto age

The loss of the Oak Knoll line took a bite out of Harold's seniority. Two weeks after its discontinuance, the Pasadena Short Line was converted to one-man cars of the 5050 class, which didn't help his situation. He managed to hold regular jobs both as motorman and conductor through 1951, both on the Pasadena Short Line and the Monrovia-Glendora line, the latter of which still ran with two-man crews, albeit with the slower 700-class suburban cars since the big 1100's had been sold to Argentina.

The end came to Northern District rail passenger operations in September 1951. This was hastened by the construction of the San Bernardino Freeway that would sever the PE lines east of Aliso Street in downtown Los Angeles. The last regular passenger run on the Short Line ended up in Pasadena early in the morning of September 30.

Al Hawkins photo, Stan Kistler collection

Harold Stewart was at the controls of car 1243 rolling down Pasadena's Colorado Boulevard with another "Twelve" on December 31, 1948. Banners hanging from the span wires were for the next day's Rose Parade.

Harold was part of the crew who deadheaded the remaining cars in Pasadena back to Macy Street the following day.

What next? There was still rail service on the Glendale-Burbank line on the Western District, so Harold moved over to the Subway Terminal to qualify on the most modern cars on the PE, the double-ended PCC's bought in 1940. He told me that, try as he might, he just couldn't get the hang of running a streetcar with foot pedals. He said he had to feel that controller, brakes, and whistle cord in his hands. He decided to forego the PCC's.

Next came a short stint as a PE bus driver on the Pasadena lines—he wasn't cut out for that, either. His experience operating the big passenger cars, though, helped him to qualify for freight service on the Southern District. He held a series of "motorneer" jobs (his terminology) running the 1600-class electric freight motors in yard and freight service at Watts, Graham, El Segundo, and Torrance over the next several years.

Meanwhile, behind the viewfinder

While earning his livelihood from the PE, beginning about 1954 Harold began in earnest to photographically record as much of the remaining steam and electric operations in the West as he could. He covered most of the remaining PE juice operations and much SP steam in black-and-white. With Dorothy, he made numerous short trips to locations all over California where SP steam was still working: Imperial Valley, San Joaquin Valley, the Coast, Beaumont Hill and Indio, the Bay Area, and the Modoc line, to name a few. He used a Kodak Monitor 616, a high-end folding camera that made 2½ x 4¼-inch images, a camera much preferred by railroad photographers of that era. He purchased his first of many 35mm cameras in 1955, a Zeiss Contaflex, one of the first affordable single-lens reflexes. This he used just for Kodachrome color slides. All through the late 1950's, he took vacations throughout the West to photograph steam locomotives wherever he could find them, from obscure logging lines to big mainline steam on Colorado & Southern, Northern Pacific, and Union Pacific, shooting both black-and-white negatives and color slides.

As the 1960's came around, Harold was working regular jobs out of Baldwin Park, particularly the Azusa branch. All PE electrified freight operations had ceased in the late 1950's. Diesels were now the norm, with Baldwin, Electro-Motive, and Alco switchers leased from parent SP, and even some Baldwin 1,600 h.p. road-switchers on

the San Bernardino line.

By this time, Harold was an officer in the Brotherhood of Locomotive Engineers. He served on the Committee of adjustment and later as Chairman of Division 887, the PE division.

He was lured back to Mexico in 1960 in search of steam locomotives, encouraged by the late Gerald M. Best. Longtime friend and fellow railfan Phil Kauke and I accompanied Harold and Dorothy for six weeks of travel throughout Mexico in January and February 1960. It was a memorable trip, on which we were able to photograph hundreds of active steam and electric operations all over central and northern Mexico and enjoy the hospitality of the Mexican railroaders. This was just the first of many trips Harold and his wife would make to Mexico over the next 12 years, each adding to his collection of slides and negatives.

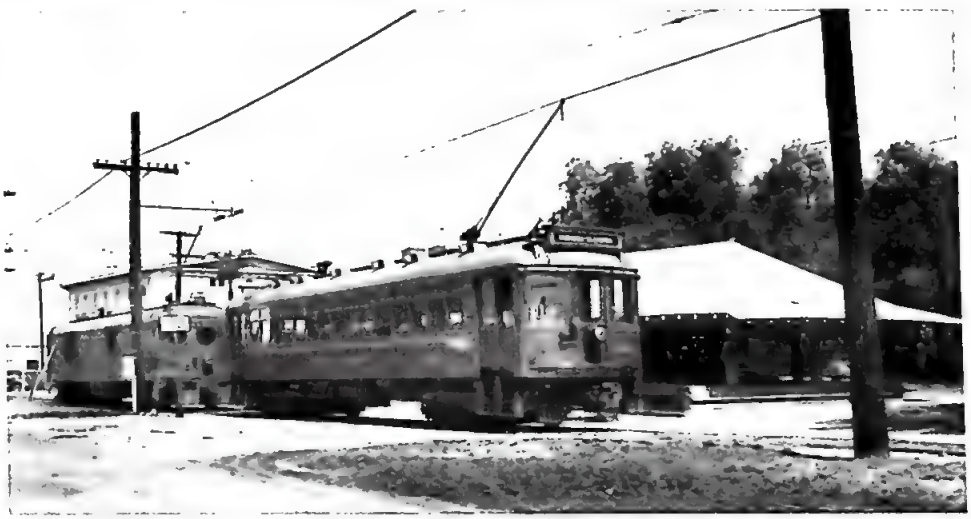
Harold was now in the employ of the Southern Pacific Transportation Co., as the Pacific Electric had been totally absorbed by its parent. His seniority was merged into the SP Los Angeles Division roster, and he could bid and hold almost any engineer's job in the L.A. Basin as far east as West Colton yard. He spoke of taking heavy ore trains down the former PE Whittier branch, and working locals out of Los Nietos and City of Industry. He preferred to be home at night in his own bed, so he worked locals and yard jobs for the last 20 years of his career. With a 1943 seniority date, he could pretty much choose any job he wanted.

All during the 1970's, '80's, and '90's Harold continued his quest to search out steam and electric lines. Europe called in 1965, and a major trip to Spain and Portugal was one of his first across the Atlantic. More trips followed as he could afford them; they would take him to Germany and the Scandinavian countries. By then he had amassed a file of more than 30,000 color slides and a similar number of black-and-white negatives.

Harold Stewart enjoyed a long life as a railfan, rail photographer, and an active railroader. His early images of his beloved Pacific Electric are the finest to be found anywhere. The rest are just icing on the cake.

I am so thankful for having Harold as a friend, confidant, and traveling companion for so many years. We made some memorable railfan trips together and shared stories of our exploits—all part of a friendship that started in a Pasadena photo shop in 1949. Sadly, it ended with his passing on December 26, 2005. ■

On an overcast March 1940 morning, steeple-cab 1591 waited at the north edge of San Bernardino for clearance onto city trackage with a water train from Arrowhead Springs.



Harold was working the Glendora line in June 1948 when, during a layover, he made this photo of his car (No. 1133) and box motor 1462 at Glendora, 26 miles east of Los Angeles.

Box motor 1499, a former 800-class passenger car, stood at Newport Beach, near the southeastern extremity of the PE empire, on August 24, 1946, ready to run extra up to Long Beach.

Red Car revival

A reincarnated piece of the Pacific Electric is one of L.A.'s most authentic tourist attractions

By William D. Volkmer and John Smatlak • Photos by William D. Volkmer

Cars 1058, a modified PE 950-series car, and 500, one of the two 2003 replicas, stand outside the Waterfront Red Car Line's temporary shop.

The seaport community of San Pedro (annexed by Los Angeles in 1909) borders the bustling harbor that has served as a major center of commerce and industry since the early 1900's. Today, the combined ports of Los Angeles and neighboring Long Beach are the nation's busiest. San Pedro is also a busy cruise-ship port whose waterfront is being revitalized with tourist attractions, one of which is a trolley line that recreates a tiny part of the former Pacific Electric system.

PE was among the earliest railroads to serve the San Pedro area, but the lure of the port's traffic soon brought all of the West's major carriers to the area. The Harbor Belt Line Railroad, formed in 1929 by the City of Los Angeles and the Pacific Electric, Southern Pacific, Union Pacific, and Santa Fe, allowed all of the area's major railroads to have equal port access. In the 1980's the rail facilities of both the Los Angeles and Long Beach ports were purchased by the ports themselves. Operation is today contracted out to Pacific Harbor Line, although BNSF Railway and UP also operate through trains directly into the ports.

Pacific's Electric's 1,000-mile interurban network was the mainstay of L.A. area transportation from the late 1890's until the advent of freeways in 1939; two routes from Los Angeles to San Pedro opened circa 1904-12. Although much of the PE network was abandoned prior to World War II, the San Pedro mainline route, via Dominguez Junction, operated through the

One of the new 500's takes shape in a Wilmington, Calif., warehouse; an interior view shows the replicas' historically accurate workmanship.

war, carrying record crowds to the shipbuilding yards in Wilmington and on Terminal Island. PE's patronage had peaked in 1920 at 3.7 million annual riders and declined every year until 1940, when the count was 1.2 million. Coincidentally, 1940 also was the year passenger service was dropped on the line to San Pedro via Torrance. Ridership zoomed to a whopping 8.5 million in 1945, but after the war, patronage to San Pedro resumed its downward trend until the line was abandoned in favor of buses on December 8, 1958.

In 1919-20, Los Angeles rebuilt Harbor Boulevard along the San Pedro waterfront and PE built a new San Pedro station. In subsequent years, as passenger traffic waned, freight increased. Even though PE no longer carried passengers, much of the harbor trackage was retained for SP freight operations. By the 1980's, the switching duties for the port's freight traffic came under the purview of the Port of Los Angeles, and now, as goods from the Far East continue to saturate markets in the U.S., the port continues its explosive growth.

Tourist trolley, with a twist

Simultaneously, cruise-ship activity here also has burgeoned, and the Harbor Department, the city agency that manages the bustling port, has continued its steady progress in de-industrializing the San Pedro side of the harbor's main channel. This process is opening up large parcels of waterfront land to new uses, making the old San Pedro waterfront a magnet for tourist-oriented shops and restaurants, patronized by cruise passengers and Los Angeles residents alike. The Red Car Line was conceived in the late 1990's as a means to tie the existing and newly planned waterfront attractions together. The availability of the existing rail lines made the project feasible on a modest budget, and the line finally opened in 2003.

The first car of the Waterfront Red Car Line, as the operation is known, has an interesting history. During the 1950's, Richard Fellows, a railfan who ran his family's shipbuilding and marine-repair business on Terminal Island in Wilmington, was dismayed to see the streetcars and interurbans of Los Angles disappearing. He conceived a plan to acquire several PE carbodies from his neighbor National Metals (famous for its stacks of electric cars awaiting scrapping) that would be restored and operated on rubber tires. His first successful conversion was of a 950-series wooden interurban body, which he rebuilt to resemble a PE 1000-series car. Since the result was a hybrid, he numbered the car 1058, one digit higher than the last car in the "Ten-Hundred" series. Fellows' creation was used in the making of several movies, including the 1988 animation/live-action classic, *Who Framed Roger Rabbit?*

Upon Fellows' death in 1996, his cars—which included a Hollywood-type car and partially reconstructed 500- and 950-series cars—were put up for auction by the estate. In October 1999, the Los Angeles Harbor Department bought the 1058 and began converting it back into an operating electric railcar. Trucks and motors came from Japan, and new air-brake and control systems were also fitted. The 1058 thus became the nucleus for the Waterfront line, a genuine reincarnation of the PE in San Pedro. The remainder of Richard Fellows' cars went to the Orange Empire Railway Museum.

At least two more cars, though, would be required to serve the initial 1½-mile line then being proposed. In order to achieve the reliability and low maintenance sought by the Port, it was decided to have two replicas of PE 500-series cars constructed.

The basis of the replica cars was PE 538 at the Orange Empire museum. Railway Preservation Resources was hired as the project's primary consultant, and the firm's first task was to create a detailed CAD drawing of the original car. A steel frame was then designed, onto which a wooden superstructure that accurately resembled the original was then fabricated.

The two replica cars were built by Harbor Department craftsmen in a warehouse in Wilmington, beside the old PE San Pedro main line. Numbered 500 and 501, they are as visually

Replica No. 500 trundles past fishing boats in the harbor at San Pedro. PE had 50 cars in the 500 class; built 1902-09, all were retired by 1937.

similar to the originals as possible. In addition to a steel underframe, notable departures include modern electrical equipment and air brakes. Trucks, from scrapped Boston Elevated cars, were obtained from the Seashore Trolley Museum in Maine. Like the originals, each car carries a standard railroad coupler at each end, which facilitates emergency towing and also allows the two cars to run together in multiple-unit operation. The replicas were painted in the dark crimson red that PE used when the 500 class was new. Car 1058 was painted in the lighter shade of red used on the PE fleet after 1940.

The craftsmanship on the replicas is exquisite. No detail was spared, including working windows in the roof clerestories. Original parts and color samples were loaned by the Orange Empire museum for replication. Operating speed for the 500's is kept to 20 mph, although the cars are capable of faster running. The brake system, designed by Orange Empire brake expert Dave Garcia, is essentially a current-day locomotive air-brake system, which assures a supply of parts. Unlike the original cars, the replica cars are wheelchair-accessible, thanks to high-platform loading and drop-down gang planks at the stations, which are retracted at the end of the day to give clearance for freight-train operation.

Because the trolley route is shared by Pacific Harbor Line freights, which run only at night, an arrangement is in place to keep the two services separated into their respective time periods. The tracks must be inspected each day before passenger operations begin at 10 a.m. Following a phone call to the terminal yardmaster, which ensures that freight operations are clear of the shared trackage, two trolley employees drive a hi-rail truck over the entire route and set up derails at all points of entrance. This procedure assures that no lading has fallen from the freights, no derailments have compromised the track structure, and that no freights will unexpectedly appear. The reverse must be done at the end of the trolley day so freight operation can resume.

Back and forth, four days a week

Following a four-year design and construction period, the Waterfront Red Car Line opened on July 19, 2003. The 1½-mile, single-track line has one passing track in the middle, just north of the Downtown San Pedro station. A private operator, Herzog Transit Services, based in St. Joseph, Mo., was chosen to operate the line under contract to the Port. Bob Henry of the Port of Los Angeles was project manager during the line's construction.

The electrified route parallels Harbor Boulevard, extending from the cruise ship terminal on the north, past

Downtown San Pedro and the Ports O' Call Village development, terminating at Marina Station, at 22nd Street. The Downtown station is on the site of the old PE depot, directly across from the Los Angeles Maritime Museum, which is housed in the former Ferry Terminal Building that provided access to Terminal Island in the days before the Vincent Thomas Bridge. From Marina Station, a connecting streetcar-style bus takes riders to Cabrillo Beach, 1½ miles away. The trolley fare is $1, and it entitles the bearer to unlimited riding all day, plus it is good on the buses. During special events, rides are free; the most popular one is the Lobster Festival in September, which drew more than 10,000 riders in 2007.

The Red Cars run Fridays through Mondays, 10 a.m. to 6 p.m., and on certain other days when cruise ships are in port. When 10 o'clock rolls around, the operators, having finished their hi-rail line inspection, don spiffy uniforms that hark to the 1920's. Even Rafael Mejia-Lopez, the general manager, wears one because he relieves the operators and runs each car during their lunch break. Service is provided on 20-minute headways all day.

There have also been several special visitors to the line. At its first anniversary celebration in July 2004, a single-truck PE Birney car was trucked in from the Orange Empire Railway Museum, 90 miles east of downtown Los Angeles. For two days, the line sandwiched short Birney rides in between regular runs. The line has also hosted restored Santa Fe 4-8-4 No. 3751 on two occasions.

Planning for expansion

Although it operates only a limited schedule, the Waterfront line is currently drawing just over 100,000 riders a year. The line's success, even as a novelty, has not been lost on city leaders, who would like to see it serve a larger purpose in the area's transportation picture. Accordingly, in late 2006 they commissioned a comprehensive study to make expansion recommendations. The pending abandonment of freight service in San Pedro in 2009 will also open up additional route options that were unavailable when the line began service. Those to be studied include 3 miles north to Wilmington; a 1-mile "circulator" through downtown San Pedro; a 1½-mile extension south from 22nd Street to Cabrillo Beach; a 1-mile spur south from Ports O' Call station to Warehouse One; a 1-mile spur south to a proposed new cruise-ship terminal at the port's outer harbor; and a realignment of the existing line in conjunction with highway projects.

The Waterfront line's temporary operating base and maintenance shop is adjacent to the Marina station, and consists of a tent structure, an outdoor inspection pit, and two office trailers. Plans are to build a large permanent shop somewhere along the line, which may also include a museum to highlight the history of the Red Cars in San Pedro and Wilmington.

For now, the Waterfront Red Car Line offers a brief but pleasant trip along the San Pedro waterfront, providing a way to rest the weary feet of tourists. But it is hoped that in the future the streetcar will form an integral part of the area's public transportation needs as well as providing a significant link to the heritage of San Pedro and Wilmington.

Jack Whitmeyer collection

Port of Los Angeles: Jim Holdaway

Then and now with PE 501

When the Waterfront line's replica of Pacific Electric car 501 arrived on the property, several men involved with the project realized they had an opportunity to recreate an image from the past. Their inspiration was a rare photo taken at Riverside, Calif., circa 1913 of five men with the original 501 (top). Except for its two trolley poles (the 500's were built with a single pole but later received a second one), the new 501 was a nearly exact duplicate of the car as it existed in 1913. So one day in 2003, five Waterfront men donned work clothes like those worn in the old photo and assumed similar poses in front of the new 501 (above, from left): Rafael Mejia-Lopez (Herzog Transit Services), Ruben Montenegro (Herzog), Bruce Heath (Rail Services West), Jay Radinsky (Herzog), and Bob Henry (Port of Los Angeles).

Learn more about the Waterfront Red Car Line at www.railwaypreservation.com/page8.html. For information on the PE and the Orange Empire Railway Museum, go to www.oerm.org.

One day at . . .

Birmingham, Ala.

By J. David Ingles • Photos by the author

On weekends during my year of senior and graduate studies at the University of Tennessee, I had explored all the good railroad locations in the immediate Knoxville area, and a few beyond. I'd been to the Clinchfield in Erwin and environs; the East Tennessee & Western North Carolina, which still operated two ex-Southern 2-8-0's at Elizabethton (we'd later come to know them as, again, Southern 630 and 722 in the steam-excursion program); Oakdale and Harriman Junction, on Southern's "Rat Hole"; the Tennessee Central at Emory Gap; points along Louisville & Nashville's "K&A" (Knoxville & Atlanta) main line, north to Oak Ridge and south to Etowah; the Alcoa Terminal in its namesake town; and the Southern down to Chattanooga and up to Greenville and Bulls Gap, Tenn., and Appalachia, Va.

In late February 1966, railfan friend Jerry Jarrett, a fellow transportation student who lived in the same house-turned-two-flat at 1516 Highland as I did, invited me to go home with him to Birmingham, Ala., for the weekend, which offered me another new rail horizon. On Friday afternoon, February 25, we took Southern train 41, the *Pelican*, from Knoxville at 2:10 to the Steel City of the South, arriving at 8:30. (This was one of two Southern trains between Washington and Birmingham via Knoxville, which used the Norfolk & Western between Lynchburg and Bristol, Va.; as you'd guess from the names, the *Pelican* went on to New Orleans, while the *Birmingham Special* did not.) The game plan for our "city tour" was to concentrate on roads new to me, which meant any industrial pikes plus the Class 1's other than Southern, L&N, and Illinois Central, which were familiar.

U.S. Pipe & Foundry Baldwin DS-44-660 No. 30, built for predecessor Sloss Sheffield Steel & Iron in 1948, works the City Foundry just east of downtown early in the morning.

Anyone's passenger train would do nicely, though, so next morning first

Train 6, once named the *Cotton Blossom* but now just the "Seaboard local," leaves Terminal Station at 7:30 behind SDP35 1108. This was my first photograph of an SAL train.

Frisco SW7 301 hostles the E8's and head-end cars (some to go on Seaboard No. 6) of 101, the *Southland*, which was due into Birmingham from Kansas City at 6:15 a.m.

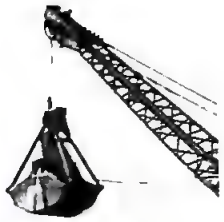
A telephoto lens reveals six units—an Alco RS1, EMD SW's, and Baldwin switchers and a road-switcher—in U.S. Steel's Ensley Works. Today nothing is here but trees and one road.

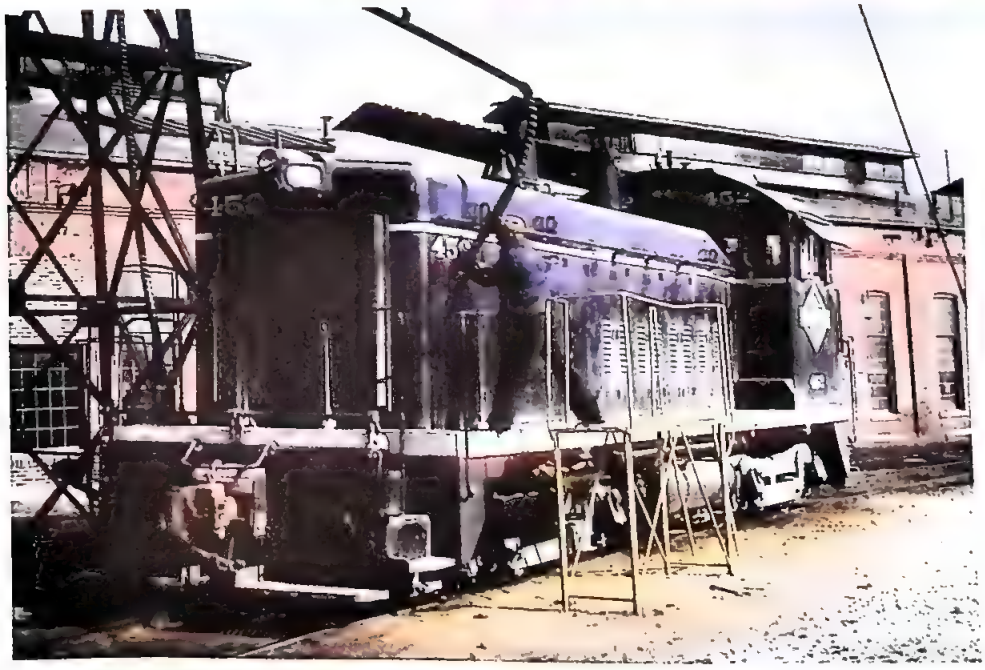
Four ACL F7's pull a freight into small and about-to-close Elyton Yard southwest of downtown. Visible behind the freight cars are light towers at Rickwood Field ballpark.

found us at Terminal Station, which served all remaining Birmingham passenger trains except those of L&N. That is to say, Southern, Central of Georgia, Frisco, IC, and Seaboard. The day began sunny, and the first activity we saw was engine and car movements following the arrival of the northbound *Pelican*, behind an E7A/F3A duo. Frisco's *Southland*—with the last sleeping-car line on the road, a 14-roomette 4-double-bedroom car—was already in, and SW7 301 was hostling its road units, E8's 2013 *Sea Biscuit* and 2022 *Champion*, and some head-end cars, which it set over for Seaboard train 6. Soon, SAL GP7 1768 shoved in the road unit for No. 6, once upon a time named the *Cotton Blossom* but now just an all-day local for Hamlet, N.C., and an overnight jaunt to Washington, D.C. The unit was 1108, one of SAL's 20 SDP35's bought in 1964 for trains just such as this one. These were the first Seaboard diesels I'd ever seen and photographed; the train departed at 7:30.

U.S. Pipe & Foundry, which loved Baldwin diesels, still worked its City Foundry, popularly called "Sloss Fur-

En route to East Thomas (bottom), we shot a rare Republic Steel Winton-engine SC, No. 902, switching at a location where trespassing was unncessary to obtain the photo.





Frisco Baldwin VO-1000 215, built in 1943 and re-engined with a 12-cylinder 567C by EMD in 1959, switches on SLSF's Birmingham Belt subsidiary north of downtown.

A laborer sands Illinois Central SW9 452 at the East Thomas yard roundhouse. IC reached Birmingham on Frisco trackage, and their yards northwest of downtown were adjacent.

Southern's premier train in Birmingham was the *Southerner*. Westbound No. 47 arrives behind E8 6915 a bit after noon, and eastbound 48 leaves behind sibling 2925 a little after 3.

"Local roads" were always important to me, and we were able to photograph some Birmingham Southern units at their shop. Behind RS3 151 is the line's only RSD5, No. 160.

nace" (for predecessor firm Sloss-Sheffield Steel, merged in 1952) near downtown, just southeast of Terminal Station, and my pictures of its 1948 DS-4-4-660 No. 30 were the first of more than a dozen of the firm's Baldwins I'd shoot, on this weekend and a couple of Birmingham visits in the 1970's. (The two City Foundry furnaces were deeded by USP&F successor Jim Walter Resources to the City of Birmingham in 1972, and as the oldest furnaces in the area, are a prime example of industrial preservation. Baldwin 30 is included in the display!)

Our next target was East Thomas, where the Frisco and IC had parallel yards. In the vicinity we also nabbed a rare Republic Steel Winton-engine SC, No. 902. At the yards, Frisco stabled Geeps and EMD-repowered Baldwin switchers, and Illinois Central had some SW7's and 9's.

Most steel mills were impenetrable for visiting photographers, of course, but west of downtown at U.S. Steel's Ensley Works (east of the more well-known Fairfield Works), the 20th Street viaduct made for a great viewing platform. From it, with a telephoto lens, we were able to get some great views of the works' bright-red diesels. I've always been interested in seeing new "local" roads, so we next dropped by the headquarters of Birmingham Southern, a USS-controlled common carrier whose facility was publicly accessible (well, we worked fast, anyway).

At Elyton Yard, the westernmost outpost of the Atlantic Coast Line, another "new road" for me, we found some mixed road power. Further, we lucked out as a freight came in from Manchester, Ga., behind a "perfect" A-B-B-A quartet of F7's. Interestingly, the westbound train was traveling northeast by compass as it pulled in. ACL units had been black, not purple

A New Haven sleeper and 42-year-old heavyweight diner 226 grace the rear of Seaboard No. 34 as it passes the 32nd Street yard office (above) and gets on SAL's main line (right).

and silver, for a decade, but that didn't matter to me. Soon, on May 1, ACL would vacate this yard in favor of Boyles Yard of ally L&N.

Seaboard train 34, the *Silver Comet*, was due out of Terminal Station at 1:35 p.m., so we shot it leaving along Powell Avenue, where we also saw SAL freight Geeps working and a pair of IC GP9's from a Southern transfer. Southern's crack *Southerner* between Washington and New Orleans via Atlanta was due through town in both directions in midday (12:35-12:45 for westbound 47 and 2:50-3:05 for counterpart 48), so we made sure to be on hand for both. (Southern's other Washington-Atlanta-New Orleans premium train, the *Crescent Limited*, went via Montgomery, Ala., using the West Point Route and L&N west of Atlanta.)

The sky had clouded up, so we concluded the day's shooting up at USP&F's facility in North Birmingham, headquarters for its "Mary Lee Railroad," which had an 8-mile or so road-haul up to the Mary Lee coal mines area. At North Birmingham we found some unusual units, including an Alco RSD1, some Baldwin S8's, and a Lima switcher, all very rare in the South.

We resumed our tour late Sunday morning, and found some interesting items including two Alco RS3's of BS sibling Federal Barge Line, plus more ACL, Frisco, and U.S. Pipe units. At 3:45 in what had become a dark, gray afternoon, we boarded Southern 18, the *Birmingham Special*, whose two E6A's, 2902 and 2800, got us back to Knoxville just before midnight to conclude an enlightening weekend. ■

Among the rare birds we found at U.S. Pipe's North Birmingham facility were ex-Army Alco RSD1 39 and Baldwin S8 35, one of four built for Sloss-Sheffield in 1951–52.

Anatomy of a night photo

How the Rutland cooperated with a seemingly outlandish idea in two memorable 1958 sessions

By Jim Shaughnessy • Photos from the author's collection

Two photos, Curtis W. Law

The author adjusts his Speed Graphic on a tripod (above left) to set up a portrait (above) by teammate Curtis W. Law of the others in the crew who braved the cold of January 10, 1958, for what became the first of two storied Rutland night poses. From left in the group shot are Charles Angelo, author Jim Shaughnessy, John LaPon, Jim's father James A. Shaughnessy, Larry M. Blanke, and Linus Thrasher. The pose of local RC-4 (right) was so successful that Jim prevailed upon the railroad for a repeat in May.

Having had some degree of success using the open flash method of making night photos in engine terminals and at stations during the 1950's, I decided to expand the scope and do a bigger set-up than I'd previously attempted. The problem with larger areas, and particularly if the subject was in motion, was the synchronized lighting of the scene. O. Winston Link had developed this art to a high degree with his work on the Norfolk & Western, but he had to employ an enormous amount of wire and heavy, expensive equipment to achieve his great results. I had only the simplest equipment but, as an engineer, I envisioned a plan that would eliminate the need for all that complicated and expensive gear. It was simple—stop the train! If there was no motion, there would be no need for synchronizing the flash with the camera shutter.

Over the years I had developed a good relationship with the folks on the Rutland Railroad, having supplied them with photos for their company newsletter and other needs, so if anyone would stop a train on the road for me, it might be them. Certainly it would not be my big hometown road, the New York Central!

I have always been partial to scenes of trains on bridges, and two great ones were relatively close to my home in Troy, N.Y.: one at North Hoosick, N.Y., the other near the Vermont border, both over the Walloomsac River. These were on Boston & Maine's Bennington (Vt.) branch, which Rutland used by trackage rights to reach Troy (joining the B&M's main line from Boston at Hoosick Junction). After Rutland abandoned its own branch from Bennington to Chatham, N.Y., and routed train 88—the remnant of its once-famous milk train to Chatham and subsequently symboled RC-4—via Hoosick Junction, a plan began to form in my mind.

I scouted the two bridges, the one at North Hoosick and the longer span near the state line. I chose the North Hoosick bridge because there was relatively good access to the area downstream. By enlisting the help of several friends, there would be no need to string wires between the several flash locations and the cameras. I contacted the adjacent property owner and explained my proposed project. He had no problem with my plan and was, in fact, curious to see how it would be accomplished. A winter night would be the best option, as there would be no foliage on the surrounding trees to block the view or the lighting, and I could cross the frozen river to reach strategic locations with cameras and flashguns. I talked to Rutland's chief dispatcher, Harold Nichols, and he agreed to clear the plan with the superintendent and arrange for the necessary train orders.

So, on the cold Friday night of January 10, 1958, the RS3-powered, southbound freight ground to a halt as I signaled engineer Erwin Wiggins with a red flare from the riverbank below exactly where to stop his train on the bridge. (This was, of course, before the day of two-way radios on most railroads, especially an impoverished one like the Rutland.) I had borrowed three Speed Graphics in addition to my own, and more flashguns, and recruited my father and several friends to man the handheld flashguns and the four cameras.

Each camera was placed at a different location to simultaneously record four different views when the one set of flashbulbs was fired. I used a small bullhorn to coordinate the opening of the four shutters and then the firing of eight No. 50 bulbs. Everyone was standing in a relatively small area, so no wires were needed to provide the lighting. With 744,000 lumens coming from those eight big bulbs, the whole place was easily lit up when I gave the OK, especially with the snow

The longer Walloomsac River bridge near the New York-Vermont line presented more challenges than the North Hoosick bridge, but nicer weather made for a more pleasant evening in which to halt and shoot the southbound local. This is the view from Camera 4 (drawing on opposite page).

cover to reflect even more light on the subject. It didn't take us long, and after all the shutters were closed, I signaled Erwin to proceed. He gave us two blasts on his chime horns and disappeared into the darkness toward the B&M main line at Hoosick Junction, bound for Troy and then Chatham.

We gathered up our gear and went back to my darkroom in Troy to, we hoped, confirm what to that point had seemed to be a flawless operation. As the negatives cleared in the fixer, it was indeed there—a bold, black image on a clear background! Success is sweet. I quickly dried the negatives and made some prints and rushed down to Troy Union Station in time to pass them up to the surprised and smiling crew as they returned from Chatham en route back to Rutland, only about four hours after we'd shot the scene.

Let's try this again . . . in springtime!

The results at North Hoosick were so gratifying that I looked again at the longer bridge near the state line. An early

Six photos, Larry M. Blanke

Getting ready: First, Jim Shaughnessy and Gene Sullivan remove gear from Jim's car.

Jim sights up Camera 2 (on the diagram) along Route 67 by the state line bridge.

Gene Sullivan, Charles Angelo, and Jim place bulbs along the 500-foot-long wire.

spring setting there would work nicely, and so Friday, May 9 was chosen. There were a number of trees in the scene, but in early May the leaves would not be full enough to present a problem with either lighting or observing the scene, and of course the temperature would be much more pleasant.

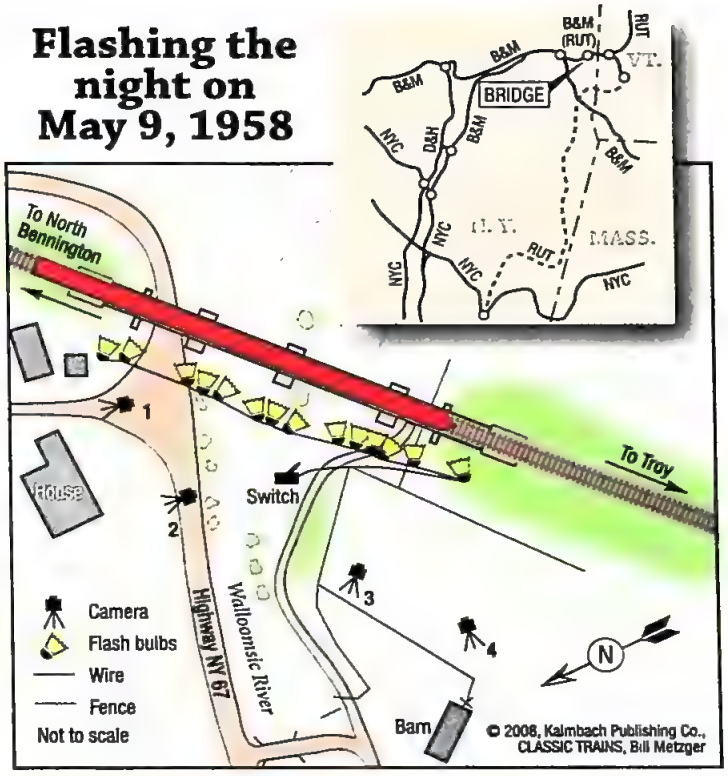
This location presented a different set of problems, though, as the bridge was six spans long and the river divided under it, forming a small island. There was considerably more length to illuminate, which would require more people with the handheld flashguns—I couldn't borrow that many flashguns, and the people holding them would appear in the photos. I had to work out another means of lighting the scene.

I would have to use a wire, but still not the fancy electronically synchronized system that Link used. I bought a 500-foot reel of common rubber-coated lamp wire and clip-on outlets—with a pin that penetrated the coating and connected to the copper wire inside—that snapped onto the wire at any point, allowing a regular light-bulb socket to be plugged in to it. I fabricated the reflectors by cutting a small wedge out of a paper dinner plate, stapling it in a manner to form a concave shape, and covering it with the shiny side of aluminum foil. I then taped these "poor man's reflectors" to the bulb socket. Once the wire was stretched, the socket and reflector assemblies could be snapped into place at strategic locations anywhere along the length of the wire.

Mostly the same group of friends, now without parkas and snow boots but with mosquito repellent, arrived at the scene about 6 p.m. to begin our setup. Our first job was to get the 500 feet of wire laid out, and this involved crossing the Walloomsac River . . . twice! I tied a rock to the end of the wire, intending to toss it across the first arm of the river. This failed, so on the second crossing, a hardy "volunteer" (my father) was chosen to wade across, pulling the wire with him to complete the line of flashbulbs.

Once this phase of the setup was completed, we placed the clip-on sockets where bulbs would be needed to light the scene. We attached the foil reflectors and aimed them at the various portions of the bridge, securing them to tree branches with tape or propping them up on the ground with rocks; one bulb was fixed to a pole at the west end of the bridge to light the front of the locomotive. Next came the placement of the five cameras (four 4x5's plus my color camera—see sidebar on next page—also at position 2 on the diagram) at various locations to capture different angles of the train when the grand flash was fired. The big No. 50 bulbs, 14 in all, would all be fired from one location—the end of the 500-foot wire—by attaching the second wire of the pair to the battery terminal of a big handheld utility light. We completed final adjustments to the cameras—focus, *f*-stop openings, shutter-cocking, film holders inserted, and fields of view—just as darkness fell.

Flashing the night on May 9, 1958



Night photo ingredients

- No. 50 flashbulbs, each putting out 93,000 lumens for the full burn time
- ASA 400 Kodak Royal Pan 4x5-inch film
- Shutters open at *f*5.6
- Approximate value of equipment in 1958 dollars: $2,500

Using a rock tied to the end of the wire, Jim slings the wire across the river . . . in vain.

Plan B: "Volunteer dad" James A. Shaughnessy wades the Walloomsac with the wire.

The brains of the outfit affixes the westernmost flash to a lineside telephone pole.

Lost but not forgotten

In the process of setting up the second Rutland night photo shoot, I thought how nice the scene would look in color. The problem back then was the relatively slow speed of the color films available, plus the amount of light needed above that required to properly expose black-and-white film to obtain satisfactory results. The latter-day practitioners of color night railroad photography hadn't yet arrived on the scene, and I didn't have the resources that Sylvania had when it lit the Pennsylvania Railroad's entire four-track Horseshoe Curve with flashbulbs in 1954.

Nevertheless, for the spring event, I set up—along with the four Speed Graphics loaded with black-and-white film—my twin-lens Rolliflex loaded with ASA 64 Ektachrome transparency film and opened the lens to *f*3.5 for a shoot-from-the-hip try. What did I have to lose? The resulting image was somewhat underexposed but much better than I had expected, considering the size of the area to be illuminated in pitch-black darkness. I hadn't considered "pushing" the ASA rating during processing, if that option were even available at the time, as no actual level of exposure could be determined under the circumstances. After processing, the 2¼-inch-square color transparency remained in its box as I made prints from the black-and-white negatives in my darkroom for the next 46 years.

As demand for color images increased in the railroad publishing field over the years, I thought this view might have value considering its subject matter and date, the Rutland having ceased service in September 1961. I would search my files often, but to no avail. That transparency had to be somewhere! Being a medium-format image, it wasn't in my "modestly organized" filing system.

In 2004, after 43 years in the same house, our long-talked-about (and always-feared) move to a new place was finally at hand. Rare indeed is the railfan who, after decades under the same roof, has not amassed a collection of "stuff" which he desperately holds onto despite his wife frequently urging him to "get rid of that junk!" Junk indeed! But now procrastination finally had to give way to action, and the garage—which never had room to park a car—had to be attacked.

There was, of course, a lot of junk, such as used tomato-plant stakes, lab reports from college courses, old travel brochures, broken flower pots, and other items. There was some good stuff, too—marker lights and lanterns, employee timetables, HO-scale kits (some built, others still unassembled in original boxes) meant for the never-built layout, a wrought-iron link from an ancient link-and-pin coupler I'd found grown into the crotch of a maple tree along the Delaware & Hudson right of way, plus a number of boxes with items not falling into any specific category. I did hear from Carol the suggestion to "get rid of those boxes, you'll never use that junk," but I took a look just to be sure.

As I dug down in one box, past an old Shell Oil road map of Iowa, a 1960 list of motels in southern Maine, and a bunch of matchbook covers, there appeared a 2¼-inch-square yellow box. What could this be?

Opening it, I found pictures of the Dutch tulip festival in Albany and one other—the night view of Rutland freight RC-4 on the Walloomsac River bridge!—*Jim Shaughnessy*

The "somewhat underexposed" long-lost transparency resurfaced 43 years later.

Arrangements had been made as before with Rutland Chief Dispatcher Nichols—easier this time, as the previous results were my credentials—but I had him specifically instruct the engine crew to remain in the cab for the duration of the stop. On the previous shoot, the engineer and fireman had stood out on the running board behind the Alco's cab to watch the operation. If the crew posed outside the cab, this would destroy any illusion that the train might be on its normal journey moving across the bridge and not stopped to pose.

One of our group drove up to North Bennington, about 3 miles, to telephone the dispatcher in Rutland to check on the progress of the train. It would be embarrassing to have it surprise us, but the estimated arrival time was on the mark, and soon we heard the Alco's chime horns echoing across the valley as the engineer blew for the state line road crossing a mile to the east.

The railroad had placed one of its 70 new, 50-foot black gondola cars with big white RUTLAND letters behind the diesel, followed by two of its 450 widely recognized green-and-yellow 40-foot boxcars (which, ironically, were partially paid for by proceeds from abandoning the Chatham branch). There would no mistaking whose railroad was in these photos!

The views from Cameras 3 (above) and 2 (left), with black-and-white film, reveal more foreground detail than is seen in the color picture (opposite page), made from a location adjacent to 4x5 Camera 2.

Again, success and some fast darkroom work

As I had four months before, I signaled engineer Wiggins exactly where to stop by using a red flare. Then, with a bullhorn, I had every camera operator remove the dark slide from the film holder and open the shutter on each camera. When that step was acknowledged by everyone, I clipped the other wire to the battery terminal and the great flash took place! It didn't seem all that bright, considering there were about 1.3 million lumens of light given out by the 14 bulbs, but there was a big area involved this time, with no snow on the ground to reflect it and plenty of green cover and foliage to soak it up.

Later in the darkroom, though, the lighting would prove to be sufficient. Again we were saluted by two blasts on the horn as the train rattled off into the night.

It took some time to gather up our equipment, especially the wire and reflectors, as we had to grope around the underbrush now in complete darkness using flashlights. Much to my satisfaction, all the bulbs had fired, proving that the clip-on connectors and plug-in sockets were more reliable that they might have appeared. Despite this delay, I made it back to Troy in time to develop the film, make some prints for the crew, and be down at Troy Union Station when they returned from Chatham on their way home to Rutland.

Alas, the Rutland is long gone, abandoned in May 1963. The Bennington branch was ignored by owner B&M even as Rutland's successor, Vermont Railway (VTR), interchanged freight on the route until 1990. For the next 10 years the branch lay dormant and was gradually reclaimed by nature. In April 1996, VTR bought the line from B&M successor Guilford to ensure an outlet for freight, and residents of southwestern Vermont lobbied for the reinstatement of passenger service. In 2001 the state of Vermont funded a $6 million project that saw installation of welded rail, replacement of all ties and grade crossings, and bridges repaired, but Amtrak service to Rutland, begun in 1996, still goes via Whitehall, N.Y.

Proposed service up to Burlington on the route of the Rutland's old *Green Mountain Flyer* remains just a dream, and so does mine of Amtrak someday stopping a train on the Walloomsac bridges for a repeat night photo. ■

Citadel of the C&EI

In the age of steam, virtually every railroad, no matter how large or small, had to have monumental maintenance facilities. Case in point: Chicago & Eastern Illinois' Oaklawn Shops, which occupied a giant footprint on the southeast side of Danville, Ill., the road's operational headquarters. With its 900-plus route-miles in a network of three main lines linking Chicago with Evansville, Ind., southern Illinois coalfields, and St. Louis, the C&EI was a modest-size railroad even its day. But there was nothing modest about Oaklawn, with its 628-foot-long erecting hall, 56-stall roundhouse, coach shop, and full complement of ancillary facilities. Built initially in 1903 and expanded in 1907, Oaklawn barely kept up with the demands of a busy railroad that doubled the size of its locomotive roster over the same period. The shops distinguished themselves in 1940 when they streamlined and modernized a 29-year-old Pacific to showcase C&EI's share of the Chicago-Florida *Dixie Flagler* [Spring 2006 CLASSIC TRAINS]. The shops survived a major fire in November 1937, were converted completely to freight-car repair in 1950, and closed in 1969. As luck would have it, much of Oaklawn survives as the Danville plant of FreightCar America. This photo dates from around 1948.

1 56-stall roundhouse with 75-foot turntable
2 C&EI Chicago (top)–Evansville, Ind. (right), main line
3 NYC Peoria & Eastern Peoria (top)–Indianapolis main line
4 Scrap bin
5 Boiler shop
6 Brass foundry and tin shop
7 Transfer table
8 Coach shop
9 Machine and erecting shop
10 Blacksmith shop
11 Storehouse
12 Cinder pits
13 Water tank
14 Coaling station
15 Oil house
16 Power house
17 Freight-car repair yard
18 Planing mill
19 Wheel shop
20 Freight-car repair shop

Photo: Jay Williams collection. Research: Kevin P. Keefe

BIRD'S-EYE VIEW

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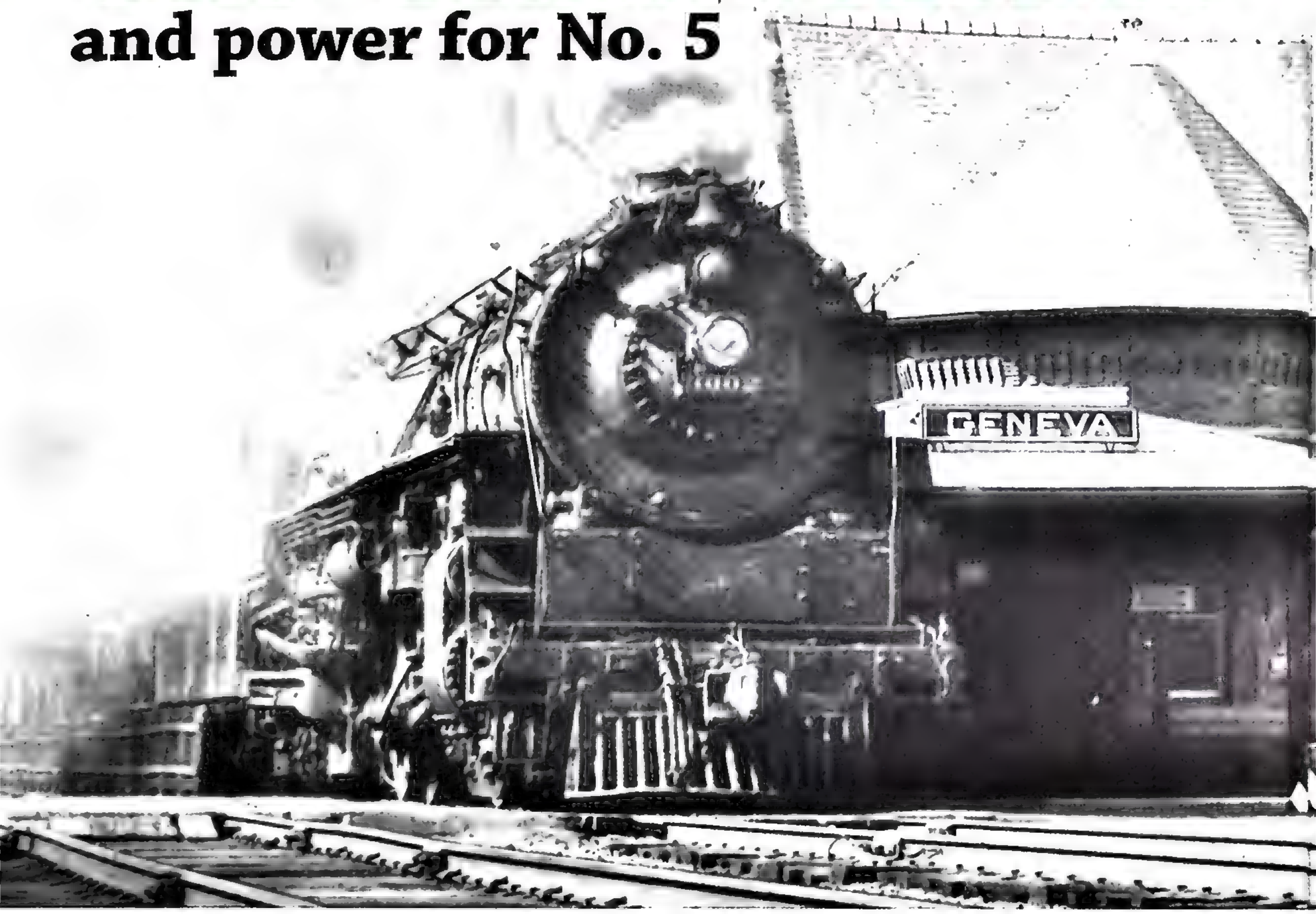
The 'Black Market'
and power for No. 5



The return legs of my first road trip, with a C&NW 4-8-4 in the hands of a veteran engineer, remain my most memorable runs

By Robert A. Janz

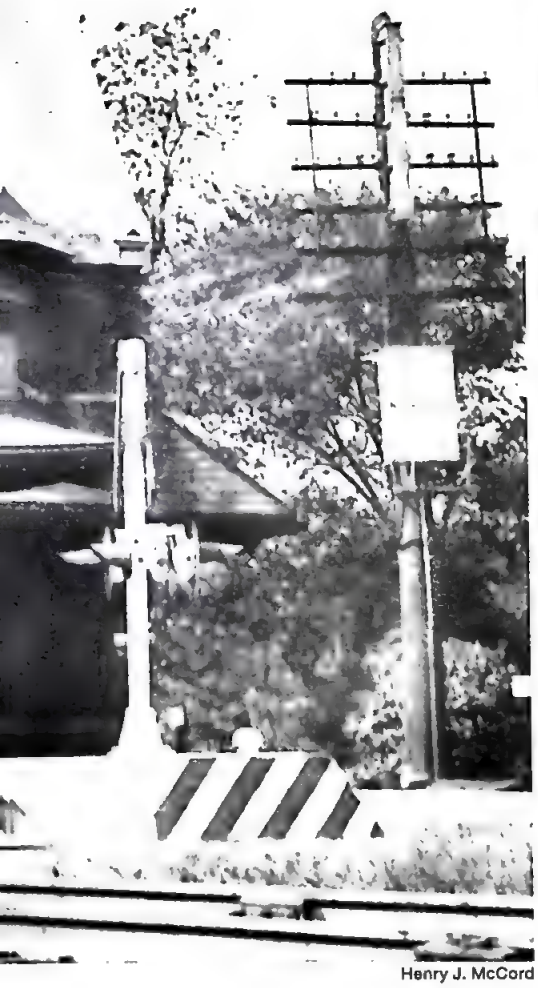
As a trainman on the Chicago & North Western's Galena Division, I often would work freight runs out of Proviso Yard, on the outskirts of Chicago, to Nelson, Ill., or to Clinton, Iowa, on the main line, or to Freeport, Ill., on a different line. My first road trip is the one I recall most, though.

In June 1952, after working in the yards for four months as a switchman, I placed myself on the road brakemen's extra board with the intention of seeing more of the railroad. My first call was for a midnight departure on a Sunday morning on the second section of train 253 with a pool crew. The conductor was Val Wirshing, while Louie Eklund was the engineer.

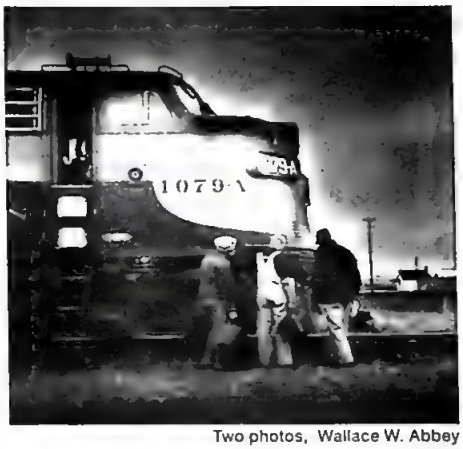
The division's main line extended west to Clinton, 138.1 miles from downtown Chicago. Automatic Train Control was in effect all the way, with Centralized Traffic Control for 75 miles between West Chicago and Nelson. The line was virtually all double-track, although west from Proviso there was (and is today, on UP) 15 miles of three tracks between Elmhurst and West Chicago. There were also two 4-track sections, at DeKalb and between NA interlocking at Nachusa and NJ at Nelson.

Our westbound trip, with diesel power, was routine. We arrived in Clinton around 8 o'clock Sunday morning, falling into place with pool crews already there for a return trip east. The yardmaster advised us that we stood to catch the midnight "Black Market," an extra that ran east every night to Nelson, a little over 30 miles. Depending on the traffic situation there, the crew might continue east to Proviso, turn back to Clinton, or stay right there.

Nelson, at milepost 104.3, was the junction with the north end of C&NW's single-track Southern Illinois Division, built to tap coalfields and to provide a



Henry J. McCord



Two photos, Wallace W. Abbey

Making like author Janz's "waycar-hop" to Chicago, a C&NW 4-8-4 dashes east through Geneva (left). On his first road trip, Janz went from Proviso to Clinton on F units (as above); from Nelson to Chicago, he rode in a wooden waycar (as at top, pictured on the "SI" line).

connection to St. Louis, which was effected over the Litchfield & Madison Railway. The "SI" skirted Peoria, with a branch into that city.

On the Galena Division main at Nelson were three interlockings: NQ, at milepost 103; Tower NY, at 104.3; and NJ, at 105.1. NQ, which had been the west-end junction of the Lee County Cutoff, a low-grade freight bypass (the "fourth track") around Dixon to the south, was operated by the CTC dispatcher, while the operator in Tower NY handled NJ. A coal chute of modern concrete construction that could serve all four tracks stood just east of NY (and remarkably, still stands today!).

West of Tower NY, a double-track wye branched off south to the terminal and leading to the "SI." Nelson yard was fairly busy, with a switch engine around the clock. Two regular freights passed through in each direction between Proviso and St. Louis and between the SI and Clinton. Trains on the main line often stopped to set out or pick up cars. A hauling job ran west to Sterling, Ill.; two wayfreights ran east, one to Dixon and one to DeKalb; and a wayfreight from Clinton made a daily round trip to Nelson. There was a yard office, a dozen yard tracks, a caboose track, and a roundhouse. A frame, three-story company hotel, known by many uncomplimentary names including "the firetrap," provided lodging and meals for away-from-home railroaders.

We were eventually ordered at Clinton for the "Black Market" around midnight. Our train consisted of 85 empty C&NW coal hoppers plus one car of livestock placed at the head end to minimize slack action and shock to the animals.

Our power was a class H-1 4-8-4 that was probably running out her miles, for they all would be gone to scrap within a few years. Baldwin had built 35 C&NW 4-8-4's in 1929 as class H for freight and passenger service, but most in the class had been rebuilt following World War II with new frames and modern appliances, and reclassed H-1. By this time, however, diesels had pretty much taken over the time freights and passenger trains, although now and then an H was called on to fill in on a passenger run.

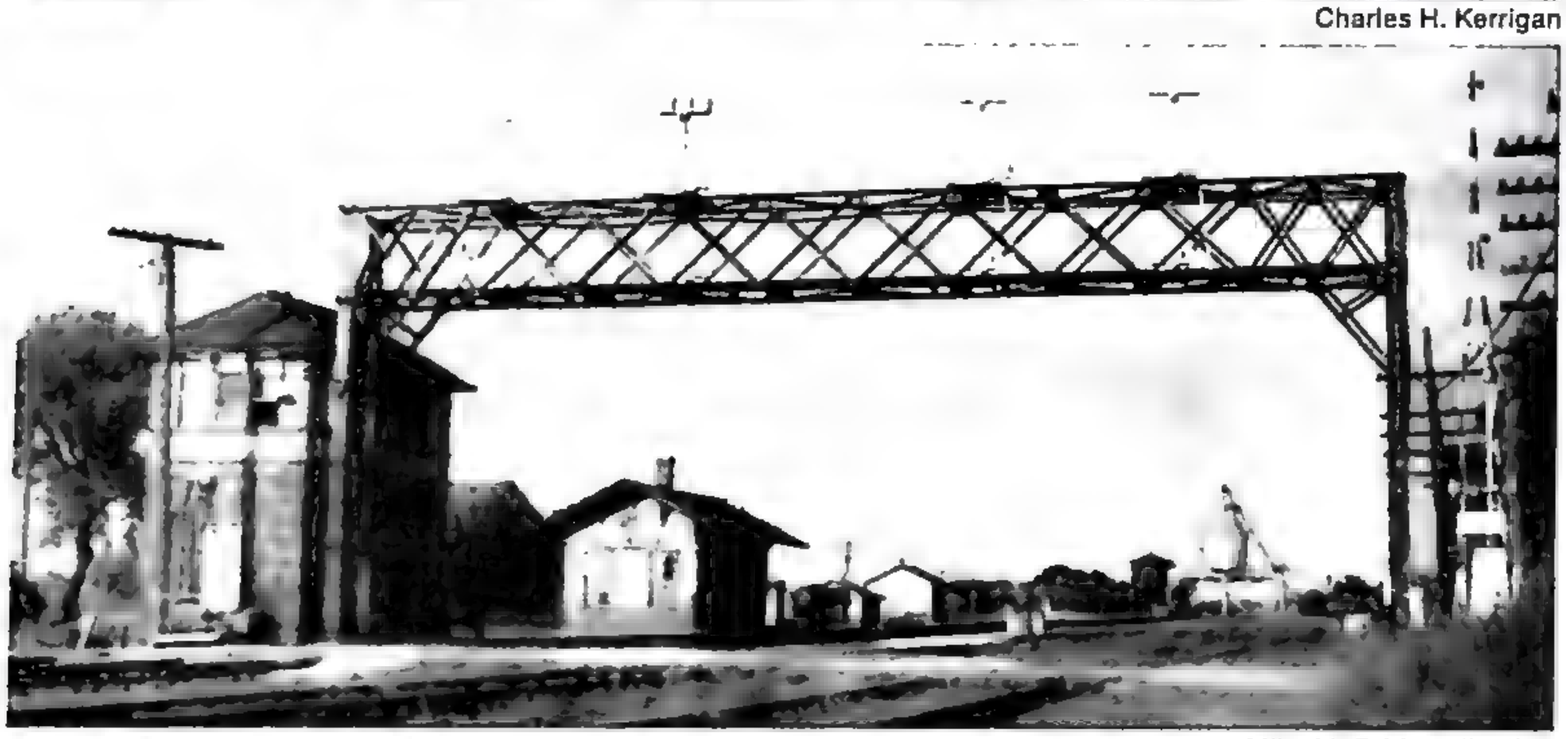
When our engine came from the roundhouse that night, I was waiting on the lead to couple onto the train. Even in the dimly lit yard, everything about the 4-8-4 was overwhelming. I was awestruck not only by its size, but also hearing its ponderous weight compressing the rails on the tie plates. Compared to the engines I worked with in yards, an H was enormous. Although I had seen them before, I had never been this close to one. As it rolled past, the fireman stood in the gangway to take my grip.

After coupling on and making an inspection of the train with the rear brakeman, I returned to the locomotive cab where Wirshing, Louie, and the fireman were going over our train orders from the dispatcher. One authorized our movement from Clinton to Nelson, while the other did so from Nelson to Dixon and return, along with some speed restrictions. There was also a message typed in the usual upper-case letters: CHANGE ENGINES AT NELSON. DELIVER LIVESTOCK TO DIXON. STOCK MEN WILL BE WAITING.

Dixon was about 6 miles east of Nelson, but we could not use the H-1 to make this delivery because the Dixon stock track would not support such a large engine. The terminal at Nelson would provide a diesel switcher for the delivery.

The cab normally was illuminated only by the gauge lamps, although the engineer and fireman had switched on the overhead lights above their seats to read their orders and check the timecard for other eastbound traffic. While we were running, the overhead lights would be switched off, with just the reflections from the gauge lamps and

Charles H. Kerrigan



Mike McBride collection

Train 229, the "Illinois Setout," is under the Nelson coal chute (top) on August 16, 1948. The tall man on the landing is TRAINS Associate Editor Wallace W. Abbey, whose "Meet Mr. South of the C&NW" ran in April 1952. The eastward view above shows Tower NY and the depot.

the fire illuminating the cab.

The cab itself was large owing to the large size of the boiler. The smell of coal smoke and hot oil permeated the air. On the front wall of the cab on each side of the backhead were Automatic Train Control display units. While in the yard, they displayed red over yellow, a restrictive indication. On the road, once clear of restricted territory, a green over white aspect was displayed when the track ahead was clear.

After the required terminal formalities with the conductor and the brake tests, Louie whistled off to let the switchtender know the Black Market was ready, and we got under way. The whistle on these engines was a low-pitched moan, what you'd expect on a steamboat. When Louie whistled off, shivers went up and down my back.

Several trainmen came out onto the platform as we passed the Clinton passenger station. This was a sort of ritual, to see who was getting out of town. The signals ahead at Second Street tower were all red, so we drifted along with barely audible exhausts while watching for a clear signal. When the signal cleared to green over red over red, Louie reached up and hauled the throttle out halfway, and our meek exhausts changed to shotgun blasts echoing off buildings along the way. Although 86 cars was no problem for an H-1, Louie had the reverse lever down in the front corner and kept tugging the throttle farther out. While barking and spewing smoke and cinders into the sky, the 4-8-4 picked up speed and curved onto the Mississippi River swing bridge spanning the main channel.

While going over the bridge, the fireman called my attention to bluish white lights, like electric discharges, shimmering in the sky and reflecting off the river to the north. They were the Aurora Borealis, also called the Northern Lights. I had never seen them before, nor have I since. Beyond the main channel span, the railroad crossed a series of fixed bridges, some over small islands, where wildlife abounded.

Up ahead, the order board at East Clinton tower displayed a green aspect, indicating the operator had no orders or messages for us. Now Louie could let her out. He tugged the throttle out farther and picked up more speed. Ahead was seven miles of uphill grade approaching 0.5 percent in places. As we hit the grade, we never faltered—our train of empties was little challenge for an H-1.

Every once in a while Louie would shorten the valve stroke by moving the reverse lever back a notch or two, lean out the window, listen to the exhaust, look over at us, and grin. Even in the dimly lit cab we could see that grin—it was obvious he enjoyed running steam locomotives. The 4-8-4 would slip her drivers now and then and he'd shut down the throttle, drop some sand, and "talk to her" until she settled down, grumble a little, and carefully tug the throttle out again.

When we reached the summit, he relaxed, leaned back, took out his false teeth, and put them in a pocket as if to say the worst was over. Then he took out his flashlight, shined it on the reverse lever quadrant, and hooked her up a notch at a time. Each time he did, that H-1 would dance a little and pick up speed, and eventually he had her hooked up almost to center. That grade, I later learned, presented quite a problem to high-tonnage trains, which often made it over the top at a crawl, especially when the rail was slick or the wind was blowing the sand off the rail.

The rest of the trip to Nelson was uneventful and gave me time to reflect on working with such a big locomotive. The most obvious thing was the heat—a steam locomotive cab is hot in the summer, while in winter the crewmen would be cold on one side and hot on the other. Next, there was the lack of comfort. The brakeman's seat behind the fireman was cramped, with little legroom. I had

to crosswise with my feet out in the deck. Then there were the cinders that worked their way into my eyes, ears, and down my back.

And there was the noise, deafening at times. The exhaust could be very loud. The apron between the locomotive and tender kept slamming up and down. The entire engine and tender rocked from side to side. Everything that was loose swung back and forth, banging into whatever was in the way and adding to the din. Even so, to me all this was an exciting adventure rather than a nuisance.

I was awakened from my thoughts by the fireman calling out, "All red on the home board!" Up ahead I could see a red over red over red signal, and Louie was bringing the train to a stop. He motioned me over to his side, and said, "This is Nelson, kid. Go to the phone by the signal and tell the towerman the Black Market is here. Then get back up here and we'll pull around the wye to the yard."

Descending to the ballast, I found myself in the darkest place I had ever been. There were darker, indistinguishable shapes close by. Other than my lantern, the gleam of the firebox, the headlight set on dim, our white classification lights, and signals in the vicinity, there were no other lights. This felt like the middle of nowhere.

Reaching the phone, I informed the towerman of our arrival. "I'm sorry you had to stop," he said. "I didn't expect you so soon. I should have known Louie would burn up the railroad with that engine." The signal then changed to red over red over yellow, indicating we could proceed onto the west leg of the wye and into the yard at restricted speed.

As soon as the signal cleared, Louie started moving. In the darkness, I was concerned that I couldn't see the gangway step by the feeble light of my lantern. But Louie, knowing how difficult it would be to climb aboard, was hanging out the window pointing his flashlight at the steps. I climbed up and stood behind him at the gangway watching as we steamed slowly around the wye toward the yard, ready to get off to line switches. A lantern appeared ahead, giving us a proceed signal indicating the switches were lined for our arrival.

The man with the lantern shouted, "Pull down to the south end, hang onto the livestock, and come back through the clear alley on the left." There was a tall dark shape off to the left with a few squares of light in the upper level, and huddled shapes beyond. As we lurched into the track, Louie turned the headlight on bright again and the huddled shapes became freight cars.

Two photos, Sterling (ill.) *Daily Gazette*; Mike McBride collection

A Baldwin diesel switcher works in the yard at Nelson (above) in a photo looking south and taken from the new yard office (right). Author Janz's crew used a similar engine for the livestock run to Dixon, 6 miles to the east.

When we reached the south end of the yard, I made the cut and got ready for the shove north with the stock car. Before starting, I lit a fusee to light our way with its crimson glow, placed it on the car, climbed to the roof, and started Louie with a back-up signal. By the time we reached the north end, the switch engine had moved our waycar onto our track. The rear brakeman was on the ground waiting and made the coupling while I climbed down.

Descending to the ballast at Nelson, I found myself in the darkest place I'd ever been. This felt like the middle of nowhere.

"We'll change engines here," the hind man told me, "so shove north to clear the roundhouse lead, send Louie to the barn for another engine, and we'll take the livestock to Dixon. Then we'll come back and see what's in store for us."

While Louie backed the H-1 toward the roundhouse, the fireman handed down my grip and I stowed it in the waycar. Conductor Wirshing joined us and told me to take a break and wash up, so I'd be ready for breakfast when we got back. In my grip I had soap and a towel. The waycar was typical North Western: wooden, with bay windows, and well illuminated with an Aladdin lamp at the desk and another at the washstand. After being on that steam engine even for a short time, the soap and water felt great!

After taking the livestock to Dixon with a diesel switcher, we returned to Nelson and were instructed to tie up. We shoved the waycar in on a track with a half dozen dark shapes that I took to be other waycars, and the diesel was sent to the roundhouse. After being on duty about four hours, we went to the hotel, had breakfast, and turned in for the night. The hotel accommodations can best be described as "shopworn," but they were adequate and I slept well.

Being inquisitive, I went exploring after I woke up, which was about noon. Everything looked different, of course, in broad daylight. Right outside the hotel was the caboose track with a half dozen waycars. Across the way was the roundhouse, and the tall shape I'd seen earlier was actually the

B&O's P-1d Pacifics

Less famous than the big P-7 *Presidents*, the P-1d's were useful and long-lived

By William E. Hopkins • Photos by the author

When you think of the Pacific type steam locomotive on the Baltimore & Ohio, chances are most of you will remember the 20 handsome, Baldwin-built class P-7's of 1927, known as the *President* type after being named for U.S. Presidents beginning with No. 5300, *George Washington*. But the "unsung heroes" among B&O Pacifics were the P-1d's. They were seen systemwide in passenger service before the diesel era. During World War II they were often used in freight service. And, until the end of steam, they were used to assist diesel-powered freight and passenger trains on heavy grades.

The evolution of the P-1d began in 1928. Because of the increasing popularity of B&O's New York-Chicago *Capitol Limited*, introduced in 1923, it had become necessary to add additional cars to the consist. The resultant increase in train weight made it difficult for the P-1c locomotives assigned to the *Capitol* on the Chicago Division to make the schedule. The Chicago Division extended from Willard, Ohio, to Chicago, 278 miles. The P-7 *President* 4-6-2's could have handled the trains, but all were in use covering Washington-to-New York service.

Rather than acquire more P-7's, the B&O turned to its Office of Mechanical Engineer, Mount Clare Shops, in Baltimore for assistance. Officials decided to redesign and rebuild a P-1c locomotive and increase its tractive effort from 44,600 pounds to 51,000 pounds. The new design would be classified as P-1d. Assistant Engineer F. H. Einwaehter headed the project.

The redesign work began on October 18, 1928, and Chicago Division engine 5037 was selected for conversion. The 5037 was one of the groups of P-1c Pacifics that were rebuilt from older Mikado freight locomotives at Mount Clare in 1924. The new P-1d would keep the number of the P-1c from which it was rebuilt. Modification of the 5037 started on October 22, just four days after the initiation of design work.

There are four factors that control the tractive power on a steam locomotive: 1) diameter of cylinders, 2) stroke of pistons, 3) boiler pressure, and 4) driving-wheel diameter. Changing any one of these factors will change the tractive power.

It was decided to retain the P-1c's existing 74-inch driving wheels during the conversion. This meant that the stroke of the pistons could not be changed either. Therefore, to achieve more power, the diameter of the cylinders was increased from 26 inches to 26½ inches, and the boiler pressure raised from 205 pounds to 230.

Since the increases added to the piston thrust or work done in the cylinders, all of the stresses in the machinery were correspondingly increased, and this necessitated the careful redesign of all parts of the locomotive affected. In order to properly compensate for these stresses, new piston rods,

B&O 5003, lowest-numbered of the road's 30 P-1d 4-6-2's, and sister 5040 behind her are at Washington's Ivy City engine terminal. Toward midnight on this Thursday, September 24, 1953, they'll shove a westbound freight to Brunswick, Md., from where they'll return tomorrow morning on two commuter trains.

At Pleasant Creek, W.Va., on the branch down from Grafton to Tygart Junction, Elkins, and Charleston, P-1d 5044 drifts westbound with a work train in March 1954.

The 5086 lends a hand to two E7's leaving Cumberland, Md., with train 9, the *Washington-Pittsburgh-Chicago Express*, on March 8, 1954. She'll cut off at Sand Patch, 33 miles west.

main rods, side rods, crank pins, and driving axles were applied.

To obtain the desired higher tractive power, the locomotive would have to develop more steam, which called for increasing the heating surface of the boiler. This was accomplished by equipping the firebox with two siphons, pipe-like devices that carried boiler water through the firebox. Also, an exhaust steam injector was added to heat the feed water from the tender with heat reclaimed from a portion of the exhaust steam, which otherwise would be wasted at the stack.

In order to get maximum output from the boiler, a mechanical stoker was installed. Other modern (for 1928) appliances were used: power reverse gear, main driving boxes with adjustable quarter brasses, mechanical lubricator, and a one-piece engine truck. The piping and appliances on the locomotive were arranged to facilitate application and removal, and at the same time improve the overall appearance. Walschaerts valve gear was used.

P-1d 5037 was originally scheduled for a Vanderbilt tender, similar to those used on the Q-4 Mikados. In the end, B&O settled on a higher capacity rectangular style.

The 5037 was finished in black Duco paint and rolled out of Mount Clare on November 3, 1928, after just two weeks! All who worked on the project were congratulated for a job well done.

The conversion was deemed a huge success, and almost immediately B&O began planning more rebuilds from other P-1 classes. By 1938, a total of 30 engines had been converted to P-1d's. Two more were converted in 1940—Nos. 5074 and 5075—with another, No.

P-1d 5066 rolls out of Harpers Ferry Tunnel and onto the Potomac River bridge with train 21, the *Washingtonian*. At this time, December 6, 1952, a P-7 normally handled this run.

5000, added in 1942. These had the same modifications as the previous P-1's except they kept their original smaller cylinders and were classified P-1da. The first P-1d, No. 5037, was the first to be stricken from the roster, the victim of a boiler explosion in 1933.

My fondest memories of the P-1d's go back to mid-1953 when I worked for the Washington Terminal Co. as a Mechanist's Helper. A number of P-1d's were based in Washington for commuter trains, and at night some were used in helper service.

I was on the midnight-to-8 a.m. shift at Ivy City engine terminal. Every night around 11:00 p.m., B&O's diesel-powered westbound *Philadelphia Timesaver* freight would stop in Washington to switch cars and pick up helpers for the climb up Barnesville Hill on the Metropolitan Branch. I would arrive for work early to witness the "big show," in which usually two and sometimes three P-1d's would tie on the rear, right next to the roundhouse. The sharp exhaust of those P-1d's starting out is a sound I'll always remember!

Washington-Baltimore local 34, headed by P-1d 5040, loads mail during its College Park station stop on August 14, 1953. The University of Maryland here generated a lot of mail traffic.

B&O P-1d Pacifics

Road Nos.	5003, 5035, 5036, 5037, 5038, 5040, 5041, 5043, 5044, 5046, 5048, 5049, 5052, 5053, 5056, 5058, 5059, 5061, 5066, 5068, 5070, 5083, 5084, 5085, 5086, 5087, 5091, 5092, 5093, 5094
Cylinders	26½ x 28 inches
Drivers	74 inches
Boiler pressure	230 psi
Total weight	318,500 lbs.
Tractive effort	51,000 lbs.
Tender capacity	21 tons, 13,500 gal.
Builder	B&O Mount Clare Shops, Baltimore
Years built	1928-1938

My first day on the railroad

Breaking in as a laborer in Grand Trunk Western's Pontiac roundhouse, I performed an unbelievable variety of tasks ever in for a rude awakening!

By Charles H. Geletzke Jr. • Photos by the author

My railroad career began on July 6, 1967, when the Grand Trunk Western hired me as a laborer at its roundhouse in Pontiac, Mich. Although steam had been gone for seven years, I nevertheless was classified as a "Fire-Builder." I was assigned to the afternoon shift, or "second trick," which worked from 3 p.m. to 11 p.m. I had Thursdays and Fridays off.

Let me tell you, when I reported for work that first Saturday, I was proud—I had finally become a railroader! I had been a model railroader since age 2, so I thought I knew what to expect. Was I

When I arrived at the roundhouse, I had with me the few items I was required to have. I had a pair of bib overalls, which seemed strange for an 18-year-old kid right out of high school, but I knew from my railfan experiences that most railroaders still wore them. I had a pair of steel-toed work boots, a pair of new leather gloves, a lunch that I carried in my brand-new steel lunch bucket, and a black Kromer cap. I was ready to railroad!

I reported for duty about 2:30 p.m., and Bob Slaght, the general roundhouse foreman, met me. At the time, his position was still supervisory to locomotive engineers in addition to roundhouse personnel; that would soon change. Mr. Slaght introduced me to the afternoon charge hand, Frank Berry, who found me a locker in the small locker room in the brick addition to the rear of the roundhouse. The room was whitewashed with beat-up gray lockers, but it looked like nothing had been painted in at least 20 years. Once I had my lunch stowed away and my overalls on, Mr. Slaght asked me if I played golf. "Yes sir!" I replied, "I started taking golf lessons through the *Detroit Free Press* golf school at Rackham Golf Course when I was 8 years old."

"Good," he replied. "You are going to get a chance to work on your swing today." With that, Frank handed me a sickle and sent me out on the west side of the turntable, telling me to cut all the weeds between there and the coach storage track. I'm guessing that the area covered about two acres. I started in,

The Pontiac roundhouse area, looking south, hadn't changed much by 1976. Note the expanse of the weedy patch between turntable and coach tracks the author had to attack.

Laborer and author Chuck Geletzke poses in passenger GP9 4917 at Pontiac in September 1967 at age 18. GTW parent Canadian National's classification code translates to General Motors Road unit with steam Generator, 1750 h.p., 10th group or sub-class (a to k). Alcos used "M" for Montreal Locomotive Works.

and it was a hot day. I had no water out there, but that was OK, as I had played football for seven years, and in that era, we were not allowed to drink any liquids on the field. After half an hour, my hands began to get sore. I now realized that I was not in as good a shape as I thought I was.

After about an hour, I began to question my job, thinking to myself, *Let's see, I was hired as a laborer in the Motive Power Department. What does this have to do with motive power? I thought sectionmen did this work.* But I kept at it. Finally, at 5 p.m. another laborer came out to get me. He introduced himself and said it was time for lunch. *Thank God,* I thought!

We walked back across the turntable toward the 10-stall roundhouse. I recall noticing how the wooden swinging doors leading to stalls 6 and 7, which were painted boxcar red, still had yellow lettering on the front which boldly declared DIESEL ONLY. Pontiac was one of the last three home bases for active GTW steam, which lasted into 1960; while the other stalls could accommodate steam engines, pits 6 and 7 were set up with inspection platforms expressly designed to service and repair diesels.

As I recall, we had 20 minutes for lunch, then it was back to work. In the lunchroom I was introduced to the other second-trick employees. There was "Pappy," an older machinist who had the brim of his dirty pin-striped hat curled up at an angle and few if any teeth in his mouth. Harold King was a short machinist who appeared to be in good physical shape and whose weather-beaten face had the look of experience. (I later found out he also worked as a crane and dragline operator for a construction company during the day shift.) Ray Love was an electrician who learned his trade in the Navy working on marine diesels and on the wiring gang at Yellow Cab at General Motors' Truck and Coach plant in Pontiac. Harold and Ray turned out to be great guys who were always encouraging me to go on with my education.

Also on second trick was another machinist, a redheaded, red-faced man nicknamed, of course, "Red." There were three other laborers in addition to me. One, a college student like me, had a father who was a machinist on the day trick, while another had only been a there a month or so. The third laborer, Ford Daily, was older. The permanent afternoon hostler was Bob McCooms; he and Ford would perpetually talk about their sexual conquests and fantasies. I think a lot of that was just for effect, but regardless, they opened my eyes to a world that I never knew existed.

Since the hours of daylight were long this time of year, I grabbed my sickle and headed back toward my field, but Frank Berry caught up to

Looking generally eastward across "the table" in 1967, we see, dead ahead, RS1 1951 of Jackson branch fame [see Fall 2007 CLASSIC TRAINS].

me and said. "Put your sickle away. I've got another job for you."

Frank took me over to Pit No. 7 and reintroduced me to Harold King. He was in the process of performing an Annual Test on one of GTW's 7900-series EMD NW2 switchers, which had just been brought into the roundhouse. I later learned that the men at the Pontiac roundhouse performed monthly tests on all the yard engines assigned at Pontiac, which included units in several Alco and EMD classes. The men performed Quarterly Inspections on those switchers as well as the ones based at Durand, Saginaw, and Port Huron.

Our Pontiac work force also did Biannual and Annual Inspections on yard engines assigned to Milwaukee Junction roundhouse in Detroit (named for a predecessor road, the Detroit, Grand Haven & Milwaukee); Port Huron; Durand; Flint; Saginaw; Grand Rapids; Muskegon; Milwaukee, Wis. (for the carferry); and, of course, Pontiac. The backshop at Battle Creek (or "Nichols," as it was often called, for the yard name there) handled the major tests for switchers based there as well as at Lansing, Mich.; South Bend, Ind.; and Elsdon Yard in Chicago. Except in an emergency, all major work on the road power, the Geeps and F3 "covered wagons," was also performed at Battle Creek.

Harold pointed out a 55-gallon drum adjacent to the pit and had me fill a metal bucket about one-third full with kerosene. When we were back on the inspection platform, he had me grab a large handful of rags out of the rag box, then had me open all the inspection doors to the air boxes on the side of the locomotive's engine. There are two rows of little round access doors on each side of every EMD engine. The lower doors are to access the crankshaft and the oil-sump, while the upper set of doors allowed inspection of the air boxes through which fresh air is injected into each cylinder.

I had forgotten how raw my hands had become from using that sickle. The kerosene and blisters did not readily mix.

My job now was to open all these doors and wipe out the interior with a kerosene-soaked rag. It sounded simple enough. I put on my gloves and tried to turn the first latch—it was *hot*! I borrowed a pair of Harold's channel-locks and opened each door. You could just feel the heat coming off the engine block. I removed my leather gauntlets, grabbed a rag, and dipped it into the kerosene—but I'd forgotten how raw my hands had become from using that sickle. The kerosene and blisters did not readily mix. Getting down onto my knees, I reached into each box and proceeded to wipe out all the dirt, carbon, and oil that I possibly could. I continued to wipe until the rags came out clean. Harold remarked to me, "I don't know why you have to do that. I used to work for the Santa Fe in their shops in Barstow, California. We never did that there. But the Grand Trunk and CN [GTW's parent] want it done here, so by golly, we will do it!"

By the time I completed this task, my hands were throbbing. I guess this job was designed to make me appreciate a college education and maybe toughen me up.

"See the Adlake 'engine-service' red lantern (for flagging) on the class GR-12za SW1200 at right? Each unit had one; I know—I cleaned 'em all!"

Just as I finished wiping out the engine, Frank Berry amazingly appeared over my shoulder. He took me down to the north end of the roundhouse between Pits 1 and 2 and assigned me to work with one of the laborers. I was issued the heaviest pair of black rubber gloves I have ever seen. I was then shown how to steam-clean heavy metal filters, which were reused after being cleaned. These were for the air intakes on the locomotives, and each weighed about 15 or 20 pounds.

The steam-cleaner was basically a piece of steel pipe with a handle, all wrapped in heavy asbestos tape. Steam to heat the coaches on commuter and intercity passenger trains was produced by the steam generator in the short hood of Grand Trunk Western's passenger diesels, the 4900-series GP9's and 4950-series GP18's, several of which were parked outside adjacent to Pit 1 (they handled the Pontiac-Detroit commuter trains).

The GTW during the winter months used a couple of stationary boilers to provide the roundhouse with all the steam we would ever need. The steam was distributed throughout the building using a system of pipes and valves hanging from the structure's rafters. In this case, it was fed through an old steam locomotive injector, which then was used to siphon Oakite Penetrant detergent out of a 55-gallon drum mixed with water. When mixed with high-pressure steam, it would cut anything —grease and dirt was no match for this combination.

I would set 15 or 20 of these filters on a rack made of angle iron and shoot the steam through them. When the dirt

Alco S2 8105 faces one of the two roundhouse stall doors with the yellow DIESEL ONLY admonition in March 1964, four years after everyday steam had been gone from Pontiac. The lettering was still plainly visible three years later when the author began his career.

Workin' on the Railroad

Keeping commuters comfortable

New York Central

Ron Potsch

Long Island Rail Road

Railroading wasn't all "glamour jobs." Consider these men toiling in tasks with an unexpected objective: keeping rail commuters comfortable! What is remarkable here, with two of the photos, is the late dates in the years before governmental support of commuter rail. Edward Del Pizzo (left) of New York Central's North White Plains (N.Y.) paint crew applies paper masking to the windows of a coach before the exterior is spray-painted; car 1860 was the first of Central's suburban fleet scheduled for complete interior and exterior refinishing in a 1959 commuter-area cleanup program. Two men (top) service an old intercity coach on Illinois Central Gulf's "Plug," the weekday commuter run from Joliet, at the former GM&O Glenn Yard in Chicago; it's the day after Christmas in 1977, five years after ICG was formed. For NYC and ICG, commuters were perhaps a burdensome sideline, but for Long Island Rail Road, they were its lifeblood, and in the late '50's, LIRR began a modernization program at Morris Park Shops for 696 cars. Inside one (photo above, from left), carman F. B. Combes strips seatbacks, gang foreman S. A. Maniusszko stacks up the cushions, and carman Ernest Sedewitz strips a sash.

The big engine that couldn't

A Pennsylvania 2-10-4's uphill struggle was a sight to behold for an Indianapolis paperboy

The winter of 1951-52 brought a new thrill for us railroad-crazy boys in the Indianapolis neighborhood of Irvington: Freight trains! Irvington, a former east-side suburb that had been swallowed by the city, sat astride the Pennsylvania Railroad's double-track main line from Pittsburgh to St. Louis. Fourteen passenger trains a day charged through the neighborhood, at speeds up to 70 mph. But the only freight trains we normally saw were the little wayfreights that served Irvington's two coal yards.

The rest of the freights were diverted to the Pennsy's Hawthorne Yard. The freight and passenger lines joined at Thorne Junction, about 2½ miles east of Irvington. Hawthorne Yard was antiquated, even then. It was operated totally manually: Switchmen threw all the switches. And that was where the trouble began.

I had a great evening paper route that winter, bounded by the Pennsy. I carried a little notebook with the schedule of trains. During paper delivery hours, there were three: the eastbound *Spirit of St. Louis*, followed by the *Jeffersonian* 25 minutes later, and the westbound *Mail and Express*.

Those were the days of heavy Korean War traffic, and the PRR still ran a mixture of steam and diesel locomotives. When it was steam, we'd see K4s Pacifics, sometimes doubleheaded, and the occasional big thrill: a magnificent streamlined T1 4-4-4-4 duplex.

As I delivered my papers, I'd keep my ear cocked for approaching trains. I seldom missed being at trackside to watch a steam engine go by.

Those who think Indianapolis is flat would have been surprised by that line. The White River cuts a broad, gentle valley through Indianapolis, and it's uphill east and west from the center of town. Standing at the Ritter Avenue crossing in Irvington and looking west, you would see a long grade down toward the center of the city. In the 3 miles west of Ritter, the track descended about 75 feet. The grade eased in the 1,000 feet or so eastward from Ritter to Audubon Road. Looking east from Audubon, you'd see a gentle roller-coaster effect, apparently cresting before reaching Thorne.

Martin E. Biemer

PRR J1 2-10-4 No. 6480 crests the hill in Irvington, heading east from downtown Indianapolis with a freight during the switchmen's strike at Hawthorne Yard in the winter of 1951-52.

Delivering my papers one evening in the winter's early dusk, I heard the distant sound of steam in the west. It was too early for one of the scheduled trains, and it sounded different. The chuffs were sharper, and came more slowly than usual. The pace reminded me of the chant of The Little Engine That Could: "I think I can, I think I can . . ." I detoured to the Ritter Avenue crossing to see what it was.

Slowly, a giant locomotive came up the grade, trailing a string of freight cars that disappeared into the distance. As it came closer, I could see it was a J1 2-10-4—the largest type of freight engine the Pennsylvania ran in Indianapolis. The only place I'd seen them before was at Hawthorne Yard.

The automatic crossing signals, timed for passenger trains, began blinking and the bells started ringing long before the train could arrive. The chuffs came farther and farther apart, sounding sharper and sharper. Motorists waiting at the crossing grew impatient,

wondering what was taking so long.

About 300 feet from the crossing, "I . . . think . . . I . . . can . . . I . . . think . . . I . . . can" changed suddenly to *"Waitaminutewaitaminutewaitaminute!"* The driving wheels spun wildly and the stack blasted smoke into the sky. There was a brief spell of relative quiet as the engineer closed the throttle. Then he opened it again, and the drivers spun again. The train came to a halt.

There it sat. The hissing steam of the J1 mingled with the sound of the crossing bells, and the head brakeman came forward to flag traffic across the tracks. Eventually the conductor came walking up from the cabin car, and there was an intense consultation beside the locomotive. Then the conductor crossed the street to a railroad telephone box by the old crossing watchman's tower. He unlocked it and engaged in a lengthy conversation.

The call ended; the conductor went back to the locomotive and climbed into the cab. The engineer released the brakes and put the J1 in reverse with a massive hiss, and the train rolled slowly backward down the hill, clanking and rattling. I went back to delivering my papers.

Things were quiet for a while. Then

About 300 feet from the crossing, "I . . . think . . . I . . . can . . . I . . . think . . . I . . . can" changed suddenly to *"Waitaminutewaitaminutewaitaminute!"*

I heard the train approaching again. I headed back to the crossing.

Slowly the big engine blasted its way up the grade. Slowly . . . slowly . . . and more slowly. The crossing signals began to blink, the bells began to ring, drivers waited and waited for the train. And then, at about the same spot as before, the wheels spun again. The head brakeman flagged the cars across again. Someone from the engine crossed the street and opened the telephone box again. There was a brief conversation,

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and then everyone got back on the engine. The brakes were released, and the train backed slowly downhill.

It was now dark, and my remaining deliveries were late. At about the time I finished, I could hear the train coming again. I went back to the crossing.

From the sound of the exhaust, everything seemed the same. Once again, the signals began flashing and the bells started ringing. The exhausts came less than a heartbeat apart. But this time, the engine crawled past the spinning point, crossed the street, and kept panting heavily eastward.

I stood there entranced, counting the cars. The wheels clicked slowly over the joints in the rails. *Clickety clack, clickety clack* . . . 40, 50, 60, 70 cars . . . The pace seemed to increase very slightly.

Ninety-nine, 100, 101—and the cabin car. Coupled behind that caboose was a helper engine: the little 600 h.p. diesel switcher that was normally used to shuffle passenger cars at Union Station.

Then something happened that I'd only read about in stories on mountain railroading.

There was a brakeman on the rear platform of the caboose and another on the front platform of the diesel. And, wonder of wonders, they uncoupled on the fly! The brake hoses parted with a loud *pop*, just as the cabin car and helper crossed Ritter Avenue.

The little diesel slowed but kept going east; I headed home and was late for supper. Not long afterward, I heard the diesel returning on the westbound track; it must have used the crossover at Thorne. And soon came the *Spirit of St. Louis* and the *Jeffersonian*, running more than an hour late.

Several more freight trains passed through Irvington overnight and the next day. I discovered the reason the next evening while reading the paper as I made my deliveries. The switchmen at Hawthorne Yard had gone on strike, shutting down operations. Freight trains were being routed straight through the city, on the passenger line.

We were treated to freight trains for about a week, but the first train up the hill was the only one that stalled. It was the only view of mountain railroading I'd ever see in Indianapolis!

—Martin E. Biemer

One moment sooner!

A slightly flawed photo became a treasured record of a rare diesel

Gordon E. Lloyd

Rare CPA-24-5 4500 (partially hidden by a signal box) and an F3B lead NYC's *James Whitcomb Riley* north at IC's 115th Street station; second car is a C&O Newport News-Chicago sleeper.

What makes a perfect photo? Perhaps first and foremost, "perfect" is an abstraction, perfection being generally defined in the mind of the beholder. However, to someone who began photography with a 616 box camera taking photos of Chicago & North Western 4-6-2's cooling their wheels at the vanished Webber Yard on the far north side of Chicago, the answer to the question was the classic builders-style photo: ¾-angle, rods down, and an absence of steam and smoke around the driving wheels. That perception of photography did indeed prevail in the mid-1930's when the world was awash in steam locomotives and the nights were filled with the sounds of their whistles as they carried the commerce of America.

Change, however, is the essence of the railroad scene, and by the time the late 1950's had arrived, steam was the exception to the rule, and time was even running out on first-generation diesel power. People were becoming aware that early diesels, such as Alco's PA and Fairbanks-Morse's C-Liner, were also classics, not likely to be duplicated.

The case for the C-Liners was never overstated. While the majority of adulation was given to the glamorous PA's, the C-Liners were relatively unremarked. Created when cab units were on the wane in favor of road-switchers ["Why the C-Line Fell on its Face," Spring 2005 Classic Trains], FM's Consolidation Line of diesel models sold only 165 units to seven railroads, including the two major Canadian systems.

Chicago, being not far from FM's plant in Beloit, Wis., saw its share. Milwaukee Road had 18 freight C-Liners, second to the Pennsylvania's 24 and ahead of New York Central's 12. Possibly the most visible Chicago C-Liners were those on the NYC. The Central's versions, both freight and passenger, were based at Beech Grove Shop outside Indianapolis, and tended to work on the old Big Four lines.

Rarest, perhaps, were the CPA-24-5's, 2,400 h.p. beasts with a B-A1A truck arrangement; New Haven had 10, NYC 8, and Long Island 4. Built during 1950-52, they would have short careers, especially on the New Haven and NYC, owing largely to electrical problems. NYC repowered its eight with EMD 16-cylinder 567C engines in 1955-56, but the preponderance of EMD E units in Central's passenger fleet eventually made that work moot.

On the day this photo was taken, August 11, 1957, at Illinois Central's 115th St.-Kensington station, C-Liners on Big Four trains were not on my mind. (NYC's Big Four passenger trains to Indianapolis and Cincinnati used IC's Central Station on Chicago's downtown lakefront and ran on IC trackage rights as far as Kankakee, Ill.) My purpose in being there was to board South Shore Line train 19 to South Bend, due into Kensington at 12:21 p.m. (Kensington is where the South Shore Line, and NYC's Michigan Central, diverged from IC's main line from downtown.)

Having purchased my ticket from the IC agent in the office on the station's ground floor about noon, I leisurely climbed the steps up to track level. As I neared the top of the stairs, though, I heard the sound of an approaching train. At first I thought it was one of the numerous freight transfer runs IC ran out of Markham Yard, but when I caught sight of the train, I realized it was an NYC streamliner. This shook me out of my lethargic state. I hurriedly got my Retina 1 camera into position and snapped the photo. It was the *James Whitcomb Riley* from Cincinnati.

My error was in waiting a fraction of a second too long before pressing the shutter button. For all time, there will be a signal box in front of the pilot of CPA-24-5 No. 4500, which trailed an equally rare NYC passenger-service F3B (Central had only two A-B-A sets of passenger F's, initially used on the *New England States*). That signal box will catch the eye before one thinks of the C-Liner and its unusual five-axle wheel arrangement, and the fact that it and its seven sisters tried unsuccessfully to assault the stranglehold EMD power was to have on New York Central's passenger diesel roster.—*Gordon E. Lloyd*

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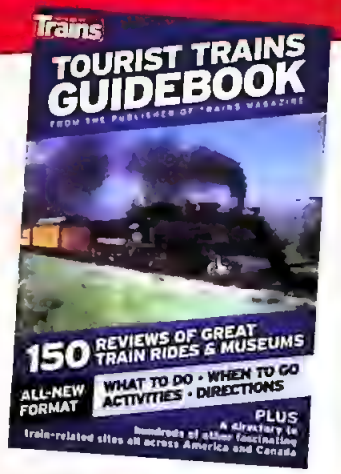

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To Saigon via Summit

Before going off to war in 1970, a Navy man found comfort in the trains of Cajon Pass

People used to say that railroads held the country together. They were the proverbial ribbons of steel that kept commerce and people moving and made a lot of things possible. Today—as I look at the trucks on the Interstates, the airline shuttles, and all those two-car garages—I'm not sure that's true anymore.

But railroads can hold an individual together. I am sure of that. As the saying goes, I've been there. And even 30-some years afterward, I can still remember how it felt.

If it's 1970, and you're 24 years old and a graduate of the Naval Academy, volunteering for Vietnam is a no-sweat thing to do. They tell you that you've been trained for combat, and you believe them.

Things look different four months later when you're sitting in San Diego waiting to switch sides of the Pacific. You wonder why you traded a haze-gray destroyer in the East Coast "peacetime navy" for a green-and-black camouflaged in-country gunboat.

You read the after-action report of a sister ship that was beached up the Bo De River with half her crew wounded after taking a B-40 rocket in the hydraulic tank and three more in the pilot house. That is not the kind of situation one learns how to handle in leadership case studies back at Annapolis.

So you put yourself on automatic and do what comes naturally. Focus your mind and tighten yourself up. Cut ties with everyone; west of the Philippines you'll be on your own, so get used to the feeling. Forget about your parents back in West Virginia. Ignore the bride who was foolish enough to accept the proposal you made before your mind got locked onto Southeast Asia. Go out of your way to avoid new friendships. And definitely, most definitely, count the days you have left.

But everyone needs to hold onto

Two photos, Jay Potter

Cajon companions: A Santa Fe RSD15, SD24, and two SD45's curve toward Summit with an eastbound on November 14, 1970. On the 11th, UP's *City of Los Angeles* went west.

something. So you hold onto a piece of railroad.

The logic is flawless. A railroad just passes you by and expects nothing. It doesn't care if you're too scared to talk. It won't miss you when you leave, and it won't care if you don't come back.

The railroad I held onto was the double-track Santa Fe line that passed through Cajon Pass at Summit, Calif., and linked the southern part of the state with the railroad's transcontinental main line at Barstow (137 miles northeast of Los Angeles). Union Pacific held operating rights over the route from Riverside Junction (59 miles east of Los Angeles and 46 miles west of Summit) to Daggett (9 miles east of Barstow). A lot of trains moved through Summit.

Monday through Friday in San Diego, I got ready for my war. I learned technical details: "The model LM-1500 jet turbine consumes approximately 1,000 gallons of fuel per hour at flank speed, however the ship's ability to attain flank speed is primarily dependant on the temperatures of bearings in the drive train." But I paid even closer attention to what wasn't in the books: "You get an ambush up the river, it's best to sit and shoot it out. Run from it, and you'll likely get greased around the next bend because they'll be even more of them waiting for you, probably on both banks."

Everyone needs to hold onto something. So you hold onto a piece of railroad.

So during the week I counted the days. But on Saturday and Sunday I counted the trains passing through Summit. The traffic was quite different from the mineral and secondary freight operations I had grown accustomed to back East. It was interesting enough to keep me occupied.

UP's *City of Los Angeles* streamliner passed in each direction behind four- and five-unit sets of E8's and E9's. There was a steady stream of Santa Fe and UP manifests, and these were often headed by characteristically "western" power. UP was taking delivery of its twin-engined DDA40X Centennials, and these appeared occasionally. F45's were regulars on Santa Fe's hot *Super C* piggyback train. Members of its 50-unit fleet of Alco RSD15's also passed through, as did their EMD SD24 contemporaries.

So for 12 hours or so each weekend, I stood above the tracks on the curve just west of Summit and thought about La Grange and Schenectady, San Bernardino and Barstow. Then, late Sun-

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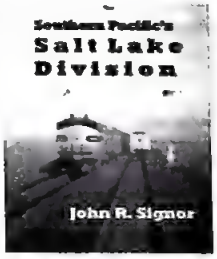

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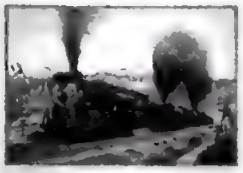

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day afternoon, I would drive back to the Navy. My car would take me as far as San Diego. But since I was away from the trains, my mind would continue on west to Nam Can, Phu Quoc, Tiger Island, and other obscure places that suddenly became vitally important when they showed up on my itinerary. Yet that was all right—thanks to the Santa Fe and Union Pacific, I'd been away from all that for a spell and had become capable of handling it for a while longer.

I went to Vietnam, and I came back. But I've never returned to Summit, and I hope I never do. You see, I'm holding Summit as sort of an ace in the hole. It's the place I'll go if I ever again have to do something important that I'm not sure I can do. If that happens, I'll simply head for Cajon Pass, watch some trains, think back a few decades, and then go do whatever needs to be done.

So, the next time you visit a railroad line that's special to you, give it some serious thought. Maybe it is only a diversion from the office or a pleasant place to spend a sunny afternoon with some friends. But someday it could become much more than that. Someday that piece of railroad just might be what holds you together. As I said, I've been there.—*Jay Potter*

Allan D. Krieg

Safety track on Saluda Grade

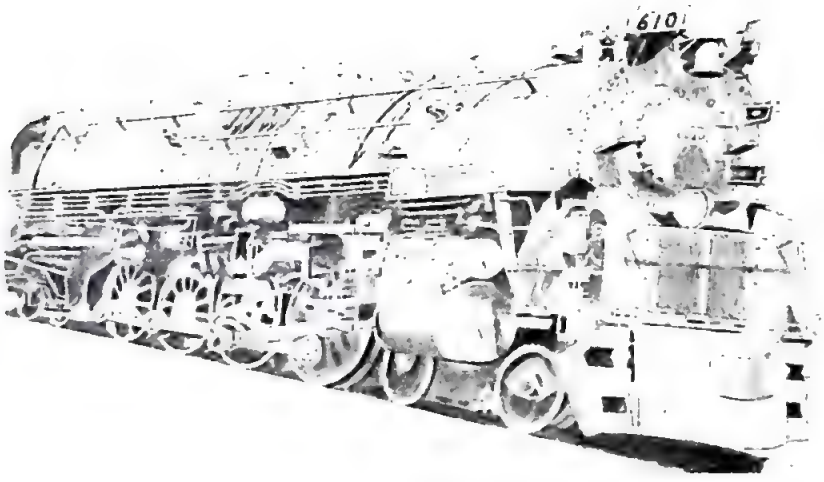
Southern Railway class Ss 2-10-2 No. 5017 stomps past Safety Track No. 1, a bit more than halfway up the famous 3-mile, 4.7-percent Saluda Grade, sometime in the 1940's. After three disastrous runaways in 1903 on this section of its Asheville (N.C.)–Spartanburg (S.C.) line, the Southern built stub-end, sand-covered safety tracks here and at Melrose, bottom of the hill. Switchmen kept turnouts lined for the runaway tracks until downbound trains signaled by whistle that they were under control, or until an upgrade train, like Extra 5017 West, approached.

Dedicated in loving memory to my mother,

Dorothy M. Segal,

For your inspiration and encouragement.

Diane S. Segal



J-3a

In 1947 Lima Locomotive Works did send
Five locomotives on which the C&O could depend

Here is the 4-8-4 Greenbrier number 610
It belonged to the J-3a class back then

Gazing in awe at its complexity and massive size
The solid cast pilot with retractable coupler greets the eyes

On to the highly-polished cylinder head covers
This is the next feature the eye discovers

Covered in aluminum is the boiler jacket of nickel-steel
Such construction inspires the confidence passengers can feel

Among the last of the Lima locomotives ever produced was the 4-8-4
The last 4-8-4s constructed by a commercial builder and then there were no more.

Diane S. Segal

J-3 Greenbrier

A passenger locomotive escorts a train west
Over Afton Mountain in 1947 is its quest

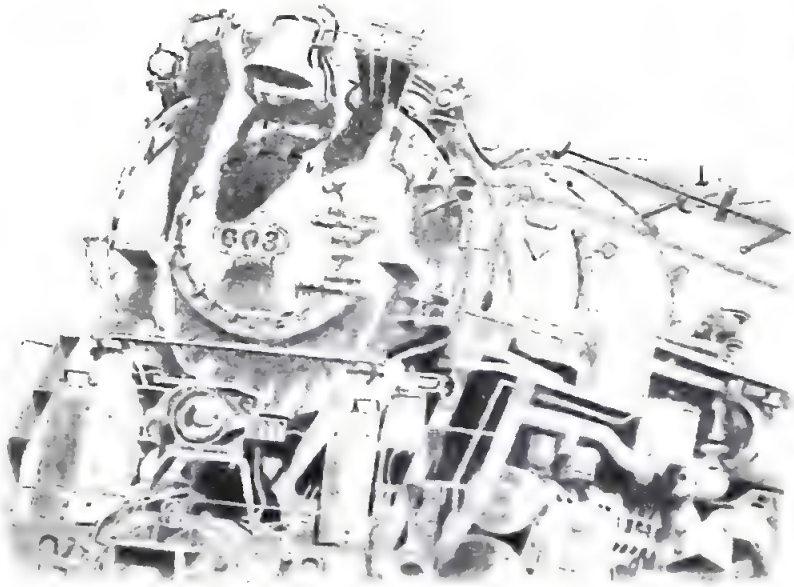
There were five new locomotives called the J-3 Greenbrier
They belonged to the Chesapeake & Ohio which was the buyer

From great Virginia statesmen they derived their name
Like the Virginia statesmen they have their fame

Of the five Greenbriers numbered 600 to 604 there was one
It was 603 that was named the "James Madison"

Stylish and classic does the J-3 appear
Its bell, smokebox, headlight and distinctive oval number plate are quite clear.

Diane S. Segal



Car Stop

Beyond the cable cars

Electric streetcars were slow to catch on in San Francisco until the 1906 earthquake wrecked many cable-car lines. Stringing overhead wire was more expedient than fixing underground cable systems. Three years after the disaster, a bond issue created the San Francisco Municipal Railway ("Muni") as a public rival to the dominant private streetcar operator, United Railroads of San Francisco (called Market Street Railway after 1923). Muni absorbed the Market Street firm in 1944, and most of the remaining trolley and cable-car lines fell to diesel and electric buses over the next decade or so. Sentimentality saved three cable lines ["Car Stop," Fall 2005], but practicality kept several trolley lines running into the light-rail era, and now they're thriving again. On a sparkling February 5, 1955 (right), double-ended PCC 1015 (St. Louis, 1948) curves onto Market Street not far from the Ferry Building's landmark tower; in partnership with a nonprofit group that adopted the Market Street Railway name, Muni now runs historic cars here on its F line. At lower right, Muni's first PCC, No. 1001 (St. Louis, 1939) meets Type B car 150 (Jewett, 1915) at the west portal of the 2-mile Twin Peaks tunnel on June 1, 1951; the 1001 was among 5 trial PCC's Muni dubbed "Magic Carpet" cars. Type B No. 121 (below), another of the 125 sturdy Jewett cars of 1914-15, is eastbound on Geary Street at Van Ness in 1956.

Above, J. R Williams; below, H. M. Stange; opposite, T. H. Desnoyers; all, Krambles-Peterson Archive

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First Out

As the last Class 1 railroad to commit to dieselization, and one of the last to operate steam in regular service, Norfolk & Western was a magnet for rail photographers in the 1950's (and 1960, as Larry Fellure shows on pages 20-29 of this issue). Mal Ferrell was one of them, and a great many of his pictures appear in his engaging album of more than 500 black-and-white N&W steam photos. In addition to his own fine work, Ferrell has included pictures from some of the biggest names in rail photography, such as Robert Hale, Jim Shaughnessy, Bruce Meyer, H. Reid, and the legendary O. Winston Link. With an all-star cast like this, there are plenty of powerful photos on view, including some by John Killoran (one of Fellure's companions on his April 1960 visit) of the last day of steam on the Pigeon Creek Shifter. Also included are N&W system maps on the endpapers; numerous pen-and-ink sketches of N&W vignettes; complete scale drawings of locomotive classes A, Y-3, J, S-1, and S-1a; informative captions and introductory text; and a chapter on the Norfolk Southern steam program. One need not be an N&W fan to enjoy this handsome look at the road's last years of steam.—*Robert S. McGonigal*

Norfolk & Western . . . Steam's Last Stand. By Mallory Hope Ferrell. Hundman Publishing LLC, Mukilteo, Wash.; www.hundman.com; (800) 810-7660; 11 x 8½ in.; hardcover; 320 pages; $59.95.

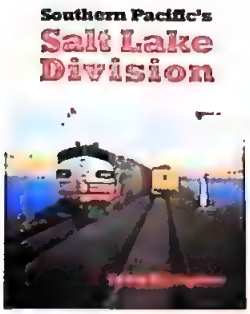
Other Books

The 1890's saw a boom in copper mining and smelting along the Washington/British Columbia border, resulting in a burst of activity in railroad building by the Canadian Pacific and Great Northern. The mines played out and the smelters were shut down by the 1920's, but the railroads remained active, and the book traces the history of the lines to the present. In addition to some 340 photos, the authors also include several detailed maps of the area. This is a well-researched, fascinating look at the region and industry.—*Jeff Wilson*

Steam Along the Boundary. By Robert D. Turner and J. S. David Wilkie. Sononis Press, Winlaw, British Columbia; www.sononis.com; (250) 226-0077; 11 x 9 in.; hardcover; 224 pages; $49.95.

This book traces the history of Pullman-Standard, an influential carbuilder responsible for many design and construction innovations. Using some 400 photos, the author shows how freight cars evolved through the first half of the 20th century. Highlights include the transition from all-wood cars through the application of steel underframes and finally all-steel bodies, as well as innovations such as welded construction, cushioned underframes, and roller-bearing trucks. The well-reproduced photos include completed cars as well as construction views. This is a highly detailed, well-researched book.—*J.W.*

Pullman-Standard Freight Cars, 1900-1960. By Edward S. Kaminski. Signature Press, Wilton, Calif.; www.signaturepress.com; (800) 305-7942; 8½ x 11 in.; hardcover; 192 pages; $65.



This thorough volume follows the history and operations of SP's line from Ogden, Utah, to Reno, Nev., starting with the planning and building of the Central Pacific's leg of the transcontinental railroad. In particular the author does an excellent job of explaining and showing the railroad's battles to cross the Great Salt Lake, as well as outlining operations across the Salt Lake Division. Operations with the Union Pacific and Western Pacific are covered, along with information on the locomotives assigned to the division. More than 680 photos, including several sharp color images of steam and early diesel operations, help tell the story, along with numerous maps and charts.—*J.W.*

Southern Pacific's Salt Lake Division. By John R. Signor. Signature Press, Wilton, Calif.; www.signaturepress.com; (800) 305-7942; 8½ x 11 in.; hardcover; 480 pages; $75.

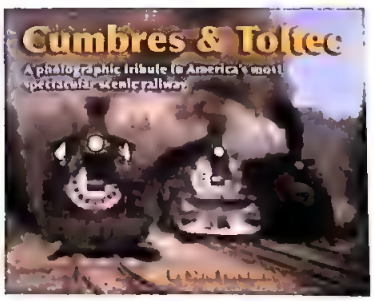
The most unusual aspect of this, a recent release in publisher Morning Sun's stream of color books on classic-era railroading is that it features the work of two photographers heretofore unknown beyond their home New York City area, John Knauff and Vince Purn. Longtime friends who died in 1963 and 2002, respectively, their collections are in the New York Railroad Enthusiasts' Williamson Library in Grand Central Terminal. This volume covers steam and diesel (boats, too) of 20 railroads from New Jersey to Maine, and Canada. It's the first of five volumes: Mid-Atlantic States is next, then the South, Heartland, and Pacific Northwest.—*J. David Ingles*

Trackside in the Northeast, 1946-1959, with Vincent A. Purn and John A. Knauff. By Kevin J. Holland and Robert J. Yanosey. Morning Sun Books, Scotch Plains, N.J.; www.morningsunbooks.com; (610) 683-8566, weekdays, 9-5; 8½ x 11 in.; hardcover; 128 pages; $59.95.

Noted author and historian Jim Scribbins examines the Milwaukee Road's famous *Hiawatha* passenger trains in this softbound reprint of the hardcover edition originally published by Kalmbach in 1970. He traces the history of the trains, from the first streamlined cars and 4-4-2 locomotives of 1935 through the decline in passenger service in late 1960's. The 350-plus black-and-white photos show trains in operation throughout their routes, along with many roster and detail shots. This is an entertaining, thorough work, and it's nice to see it in print again.—*J.W.*

The Hiawatha Story. By Jim Scribbins. University of Minnesota Press, Minneapolis, Minn.; www.upress.umn.edu; (612) 627-1932; 11 x 8½ in.; softcover; 268 pages; $29.95.

Although the 237 photos in this handsome, all-color album date from 1999-2006, they depict one of the biggest, best survivors from the classic era, the Cumbres & Toltec Scenic Railroad. The photos, some taken from the air, show all aspects of the tourist-train operation, plus a few photo freights. Endpaper maps show the 64-mile route along the Colorado-New Mexico border in detail.—*R.S.M.*



Cumbres & Toltec Scenic: A Photographic Tribute to America's Most Spectacular Scenic Railway. By Sam Furukawa. Narrow Gauge Preservation Foundation, Santa Fe, N.Mex.; (505) 466-4970; www.bobhayden.com; 11 x 8½ in.; hardcover; 176 pages; $49.95.

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Senior Editor named photo award recipient

J. David Ingles receives 2007 honor from Railway & Locomotive Historical Society

The Railway & Locomotive Historical Society announced the winners of its annual Railroad History Awards in October, and our own Senior Editor, J. David Ingles, is among the 2007 honorees. Dave was awarded the Fred A. and Jane R. Stindt Photography Award, which has been presented each year since 1982.

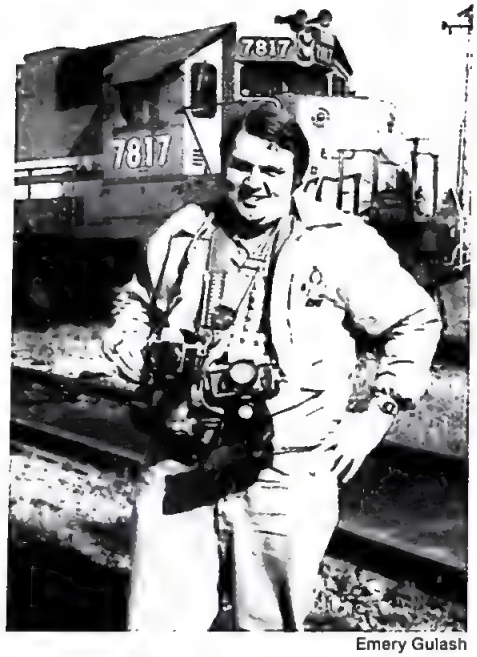
The four 2007 winners were announced October 12, in Binghamton, N.Y., at the annual meeting of the Lexington Group in Transportation History. The other three recipients:

George W. and Constance M. Hilton Book Award: *The Men Who Loved Trains: The Story of Men Who Battled Greed to Save an Ailing Industry*, by Rush Loving Jr. (Indiana University Press, 2006). A veteran writer for *Fortune* magazine, Loving has reported on rail transportation for nearly five decades. His book covers the decline and crash of the Penn Central and other northeastern railroads, the creation of Conrail, and the eventual division of a healthy Conrail between Norfolk Southern and CSX.

David P. Morgan Article Award: *Railroaders in the Great War*, by Ron Goldfeder, *Railroad History*, Vol. 194 (Spring-Summer 2006). Retired from a U.S. Air Force career, Goldfeder has long been active at the Museum of Transportation, St. Louis. His article examines America's unexpected and rapid deployment of railway engineering units to support the American Expeditionary Force on the Western Front during World War I that helped win the conflict.

Gerald M. Best Senior Achievement Award: William J. "Bill" Purdie Jr., former master mechanic, steam, of the Southern Railway, a position he held from 1968 until he retired in 1982 after 47 years on the railroad. By keeping the Southern's stable of excursion steam locomotives on the road for 15 years, Purdie, in the words of the R&LHS awards committee, "has done as much as, and perhaps more than, any other individual to promote and preserve railroad history in the United States.

Our Senior Editor has been, for nearly five decades, one of the railroad field's most prolific photographers. His credit line has appeared countless times in TRAINS magazine, both before and after



Emery Gulash

Dave Ingles in 1980: Wearing his Nikons, and a central Illinois jacket depicting TP&W's "Tee Pee Willie" mascot, "JDI" was back in Detroit, Mich., with his friend, the late Emery Gulash.

he joined the staff in 1971. Readers of CLASSIC TRAINS know from his many credit lines that his 100,000-image collection—especially his color slides from the 1950's, '60's, and '70's—has been invaluable to us.

Dave began with hand-me-down Kodak 35mm cameras from his dad, then as a collegian acquired the first of what would be come a long line of Nikons. "Like many of us, I began by taking engine pictures and standard 'action shots,'" Dave says. "My collection grew through a network of slide-trading by mail, with railfan friends around the country." He credits friend Mike Schafer with opening his eye to other "slants" on railroad photography.

There's hardly a railroad or type of North American locomotive that Dave hasn't photographed, but he's nowhere near ready to stop taking pictures. He still shoots slides, but with such a vast, slide-based collection, does not foresee making a major switch to digital for his railroad photography.

We're proud that Dave's years of work have received recognition. Congratulations, Dave!—*Rob McGonigal*

Photo conference set for April 12

The Center for Railroad Photography & Art will present its sixth "Conversations about Photography" conference on Saturday, April 12, at Lake Forest College, 32 miles north of Chicago. Highlighting the event will be a panel discussion about preserving photographic collections, and seven speakers talking about their photographs.

Speakers are to include David Plowden, celebrating 50 years of photography with his most recent book, *David Plowden: Vanishing Point*; Victor Hand and Don Phillips, on 50 years of photographing trains around the world; Scott Lothes, lessons from great writers for railroad photographers; Don Horn, on industrial work for the Pullman Company; and Tony Reevy, on the relationship of Walker Evans and the American railroad.

The panel will discuss advantages, pitfalls, and procedures for photographers to follow to enhance the viability of their collections, and suggest that photographers prepare their wills so that their photographic estates find the right home.

The conference concludes with a reception. Information and a registration form is available from the Center, P.O. Box 259330, Madison WI 53725, or on its Web site, www.railphoto-art.org. The Center also sponsors an Internet archive and Web portal, where photos by some of the speakers may be found.

More crew changes

Both CLASSIC TRAINS and TRAINS magazines welcome two new members of our editorial support stuff.

With the promotion of former Editorial Associate Angela Pusztai-Pasternak to Assistant Editor for TRAINS, stepping in as Editorial Assistant for both magazines is Diane Laska-Swanke. She comes to us from Gareth Stevens, a former Milwaukee-based publisher of educational materials. For us, Diane logs in all incoming manuscripts, returns all photos and other materials, answers phone inquiries, updates our Web site, and generally keeps things moving—

think "yardmaster." Diane and her husband Rick live in nearby Washington County.

Diane Laska-Swanke

With the May 2007 retirement of Librarian Nancy Bartol after a 44-year career with Kalmbach Publishing Co., [Fall 2007 "Second Section"], we were in need of someone to oversee the David P. Morgan Memorial Library, repository for the thousands of black-and-white prints we depend on to help us illustrate the classic era. We didn't have to look far—our new Librarian is friend Thomas E. Hoffmann of Waukesha. Tom, recently retired from a career in insurance claims, serves as treasurer for our local National Railway Historical Society group, the Wisconsin Chapter.

Welcome, Diane and Tom!

Alabama oddities

Like Pittsburgh, Birmingham [pages 48-53] as a steel center engendered many industrial rail operations, some with road hauls. Example: U.S. Pipe & Foundry's Mary Lee Railroad. Although I never saw them "on the road," the pictured Baldwin S8 and sisters were replaced on the mine run by a trio of ex-Missouri Pacific AS16's, last painted orange with a white stripe. The namesake was Mary Lee Boyles, daughter of Bartholomew Boyles, an Irish construction engineer who helped John T. Milner develop the South & North Railroad, later the L&N, north to Decatur, Ala. (Boyles is also the name of CSX's former L&N yard in Birmingham.) An early firm was the Mary Lee Coal Co., although individual north Jefferson County coal mines had names such as the Bessie Mine.—*Dave Ingles*

Finding Tom Fawell

Back in 1966, when I started reading TRAINS, the magazine was strictly black-and-white, and nearly all the images were photographs. The striking exceptions were the dramatic paintings found in Electro-Motive Division's two-page ads. These too were generally black-and-white, but occasionally EMD would spring for full color on heavy paper, and *wow!*—what an impression they made!

Later, after Bern Hill's EMD ad artwork of the 1940's and '50's gained acclaim, we began to wonder who the "second-generation" EMD artist was (somehow, we missed the ad for prints of his work he had placed in November 1975 TRAINS). The artist's signature appeared on his paintings, but was so stylized as to be indecipherable.

EMD employee Greg Palumbo, an authority on the company's advertising artwork, wondered about the artist's identity too. None of his coworkers could recall the name. After doggedly examining dozens of ads, Greg determined that the mystery name was Tom Fawell. Greg then used the Internet to find the man, and discovered they lived only 3 miles apart! Greg set up an interview, and the result is his article on pages 30-35.—*R.S.M.*

Obituaries

Chard Walker

Western railroad icon Chard Walker, 85, who manned Santa Fe's office atop Cajon Pass at Summit, Calif., for years, died September 28, 2007, at his longtime home in nearby Hesperia, Calif. He retired in 1983. Walker made innumerable contributions to railroad books and magazines, as well as authoring three books, all about his beloved Cajon Pass. Walker had several photos published in CLASSIC TRAINS, and one article, about a 1949 trip on SP's narrow-gauge line between Keeler and Laws, Calif. [Winter 2001]. Santa Fe successor BNSF Railway has announced it will name a new control point on the Cajon grade after Walker.

John D. Denney Jr.

Rail historian and photographer John D. Denney Jr., 79, of Columbia, Pa., died October 25, 2007. He contributed widely to rail publications, and published two books about the trains and trolleys of Lancaster County, Pa. His story, "Farewell, Royal Blue Line," on the last day of B&O passenger operations east of Baltimore, appeared in our Summer 2003 issue.

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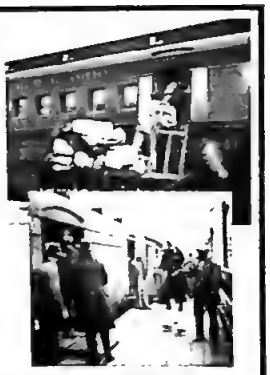

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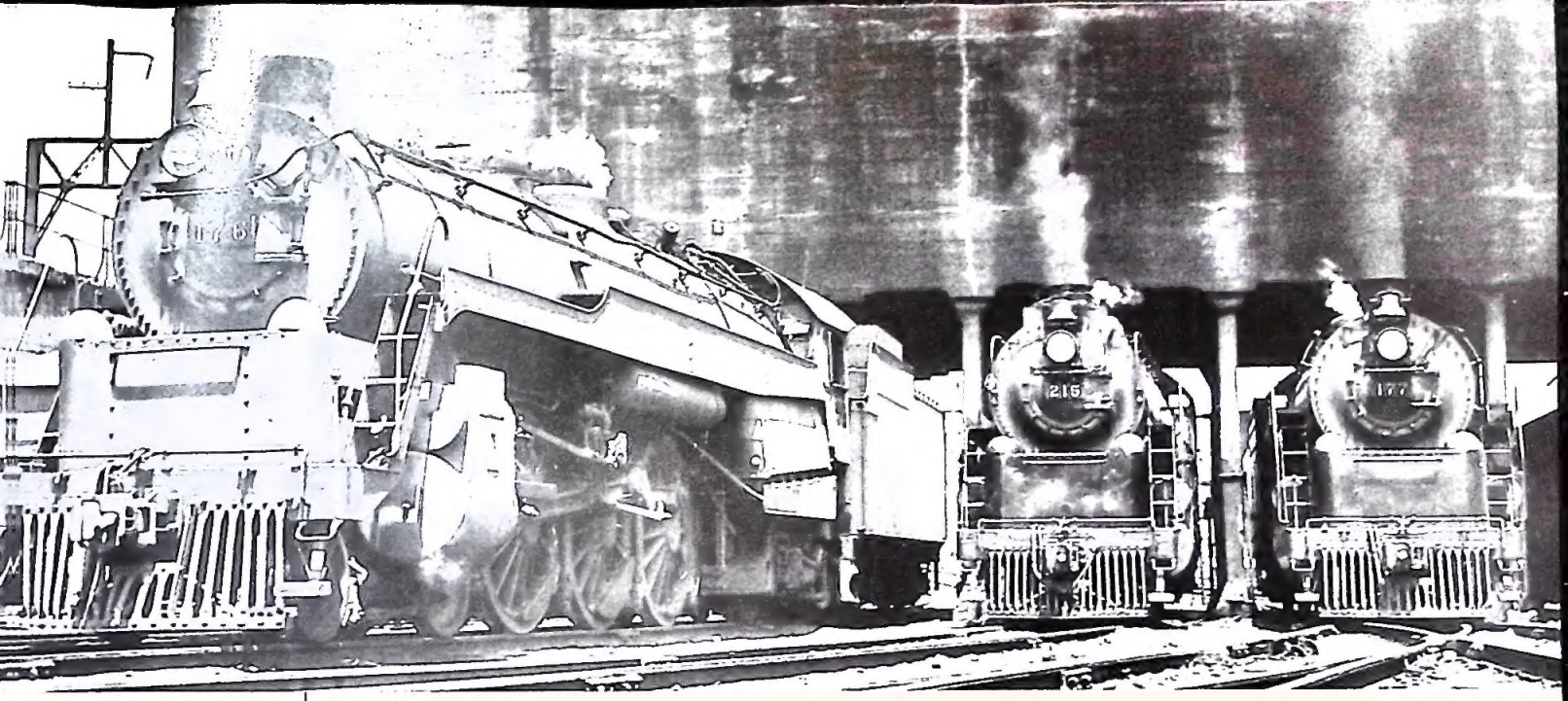

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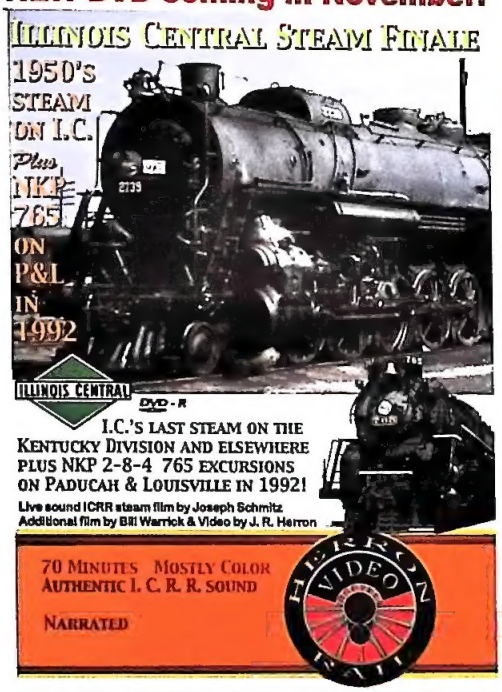
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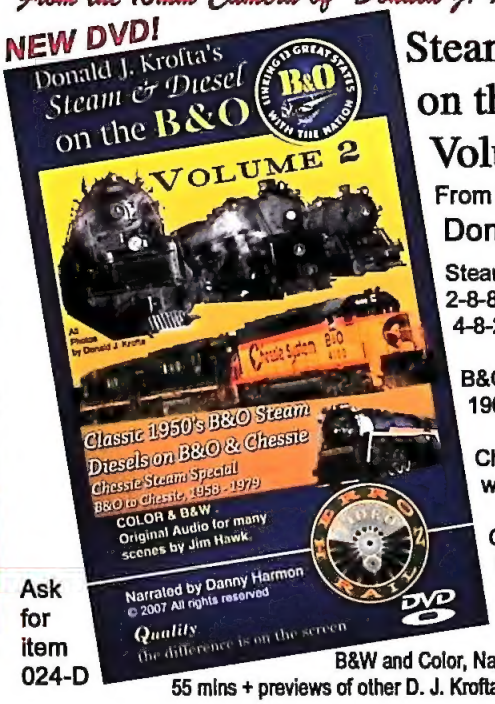
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